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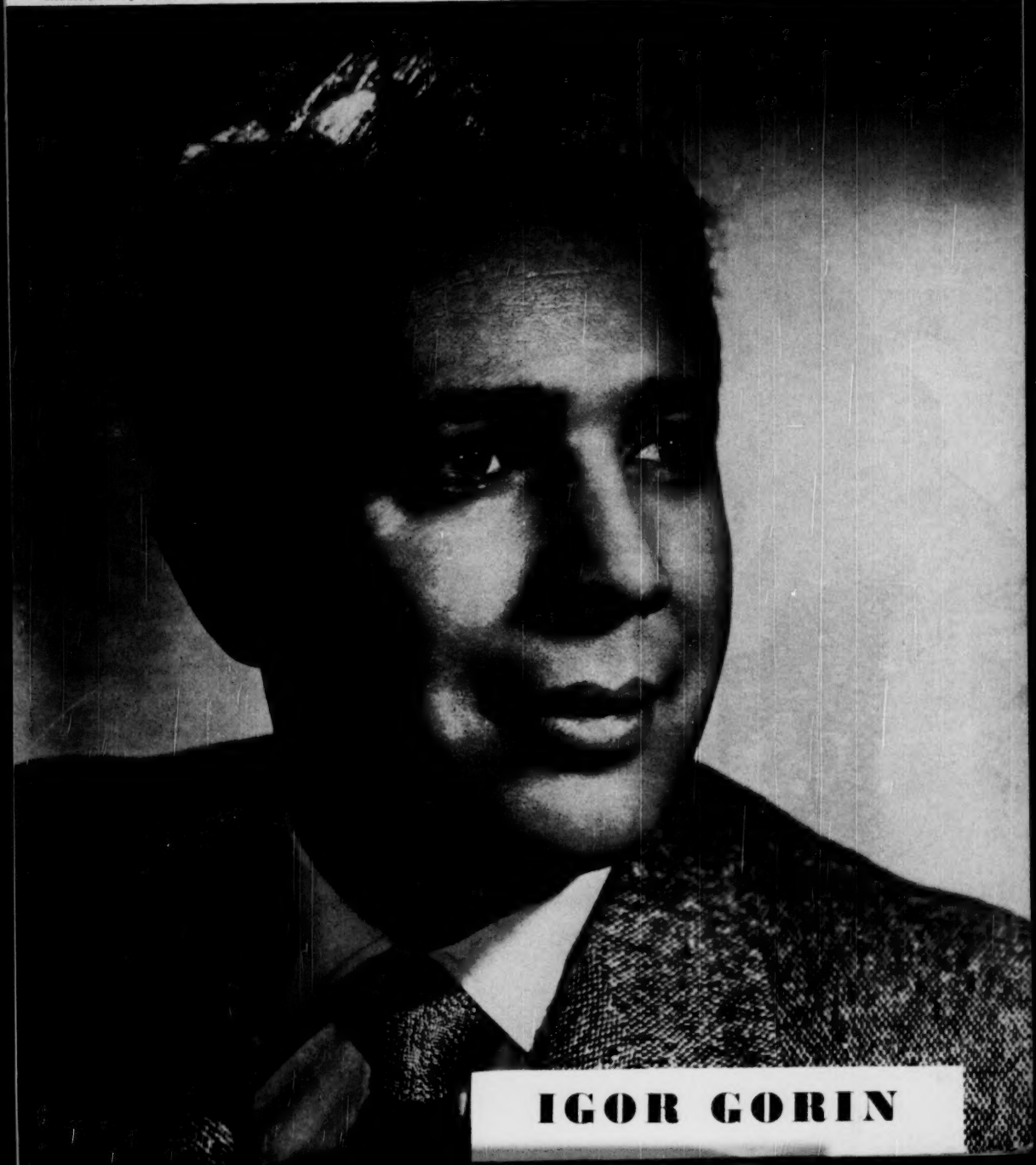

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Managers Tell Music's Plight At Congress Hearings on Taxes

(By Telegram to Musical Courier)

WASHINGTON, D. C.—The Metropolitan Opera and many of America's symphony orchestras may face dissolution unless the twenty per cent Federal admissions tax is repealed, according to testimony given before the House Ways and Means Committee on Feb. 21. Representatives of the Metropolitan, the New York Philharmonic-Symphony and other orchestras were among those who appeared before the committee.

Charles M. Spofford, president of the Metropolitan Opera Association, said that the "Met's" request for relief was "urgent."

"With the continuity of the institution in issue, we are no longer in a position to support this burden," he declared, pointing out that the opera company had deficits of $223,000 in 1947-48 and $172,000 in 1948-49. The "Met" pays more than $400,000 in ticket taxes annually, and this sum in each case has had to be "absorbed," he stated, rather than added to the admission prices.

Witnesses Describe Orchestral "Difficulties"

Floyd G. Blair, treasurer of the Philharmonic-Symphony Society of New York, cited the difficulty of obtaining enough private donations to meet the orchestra's needs. By keeping ticket prices at the present level, he explained, the Society could count on an additional $110,000 annual income if no tax had to be paid.

Arthur J. Gaines, manager of the Minneapolis Symphony, emphasized the non-profit character of the symphony orchestras. Pointing out their pre-war tax exemption and their dependence on private contributions, he asserted that operating costs have drastically increased, while income has remained "almost static." Citing Detroit and Columbus as examples of cities whose orchestras had suspended, he warned of the "grave danger that further casualties may be expected unless these trends can be changed."

Mr. Gaines said he spoke for managers of 25 major orchestras, since he had been delegated to act as representative at a conference held in New York on Jan. 17 and 18 by leading executives of these organizations. He indicated that the managers hope to raise ticket prices if the twenty per cent tax is ended.

Mrs. Helen M. Thompson, secretary-treasurer of the American Symphony Orchestra League, testified that the tax is making it "almost impossible" for 500 non-profit, semi-professional and amateur orchestras to carry on. For the great majority, she said, the levy "represents the difference between just breaking even and going into the red each season."

The National Symphony Orchestra of Washington also sent a tax repeal plea to the committee, asserting that repeal would open up a "source of additional income."

Aid to General Concert Business Seen

Patrick Hayes, president of the National Association of Concert Managers, presented arguments for "at least" a ten per cent cut in the tax on the general concert business, voicing his belief that it "would stimulate attendance tremendously."

He indicated that concert managers would pass on the reduction in lower ticket prices, in an effort to counteract some current "buying resistance," and he predicted that increased attendance "would make up a part of the loss in tax revenue" to the Government.

• • •

The hearings were part of a series of these held by the House Ways and Means Committee on the general subject of Federal excise taxes. It is expected that the matter will soon be the subject of further Congressional action.

With a view toward stimulating the general health of music in the U. S., Musical Courier respectfully adds its voice to those which have been raised in urging the vital necessity for reducing these levies.

Philharmonic Names Guest Conductors

The board of directors of the New York Philharmonic-Symphony Society has announced that Bruno Walter will be a guest conductor in 1950-51 in a special four-week Brahms Cycle. Other guest conductors for next season include George Szell and Leonard Bernstein. Dimitri Mitropoulos had earlier been appointed the orchestra's regular conductor. In the Brahms Cycle, Dr. Walter's first in this country, soloists will include Zino Francescatti, Myra Hess, Clifford Curzon, John Corigliano and Leonard Rose, the latter two in the Double Concerto for Violin and Cello.

ON THE COVER

Igor Gorin, dynamic young baritone, is equally prominent in the fields of concert, radio, opera and recording. Born in the Ukraine, he was taken to Vienna at the age of six, sang there in both Catholic and Protestant churches and studied at the Conservatory in that city for five years. He arrived in the United States early in the 'thirties, knowing but two words of English, and after a time appeared at the Roxy Music Hall, which led to a ten-weeks' engagement on NBC sustaining program. For three years he was featured on the "Hollywood Hotel" radio hour, and then was under contract to MGM, for whom he appeared in Broadway Melody of 1938.

At the same time, Columbia Artists Mgt. introduced him to the American concert field, in which his large repertory, ranging from classic and Romantic works to moderns such as Rachmaninoff, Villa-Lobos, and others, and including folk music of many lands, plays a strong role. Mr. Gorin has made many appearances with symphony orchestras, has toured the U. S., Canada and Cuba extensively, and has sung on leading radio programs, including Voice of Firestone, Ford Hour, Kraft Music Hall, RCA Victor Show and numerous other "spots." In opera he has portrayed leading baritone roles in Barber of Seville, Traviata, Trovatore, Pagliacci, Faust, Tales of Hoffmann, and Tannhaeuser, to mention but a few, with companies in Chicago, New Orleans, San Antonio, Cincinnati, St. Louis and elsewhere.

Gorin records exclusively for RCA Victor, his discs including opera, light opera and folk airs. One of his hobbies is writing songs, of which until now he has published twelve, and is a member of ASCAP. He is married to Mary Smith, a radio actress whom he met in Hollywood, and spends summer vacations on his ranch in Colorado; he is a keen lover of horses. (Photo—James Abresch.)

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Seventy-first Year
March 1, 1950

FACING THE MUSIC

By Harold C. Schonberg

ONE of the things faced by every writer on music is the necessity of recommending books to the lay reader. So much information and misinformation about music is available that few but the specialists know where to turn. The musicologist, of course, needs no help, but our man on the street definitely does. What kind of a basic library should the average intelligent music-lover attempt to compile?

A good dictionary of music, of course, should head the list. Grove's *Dictionary of Music and Musicians* is about the most expensive, and the most definitive. The one-volume *International Cyclopedia of Music and Musicians*, edited by Oscar Thompson, is perhaps the next best bet, though the cheaper Baker's *Biographical Dictionary of Musicians* is a handy book to have around. Both of the latter should be supplemented by the *Harvard Dictionary of Music*, edited by Willi Apel, since Baker is exclusively biographical and Thompson is not nearly as comprehensive on musical terminology. Browsing through the *Harvard Dictionary* provides the same ever-fascinating, humbling experience that browsing through an unabridged English dictionary does. Open any page at random and see how little you know. "Rankett" on page 628 of *Harvard;* "Rant," "Ranz des vaches," "Rappresentativo," "Rasgado," "Rasoumofsky Quartets" (well, *that* we know), "Ratisbon Edition," "Ratzche," "Rattenando," "Rattle" (that also), "Rauschend," "Rauscher," "Ravvivando," "Razor Quartet," "Re," "Reading Rota," "Real Answer," "Rebab," "Rebec." See what we mean? Suppose somebody asks you the definition of "rasgado." Willi Apel stands by, ready to tell you the answer. And only once does he enter that nightmare of lexicographers: said nightmare occurs on pages 194 ("Cracovienne. See •Krakowiak") and 390 ("Krakowiak [G.] •Cracovienne").

THESE dictionaries are necessities. Good musical libraries should also attempt to carry biographies about composers, to supplement the information in Grove, Baker or Thompson. Naturally none but a specialist will house, helter-skelter, biographies of all composers. The intelligent music-lover will concentrate on his favorites. For an accurate, level-headed, fairly short summary of individual composers, the Master Musicians Series, edited by Eric Blom, is a good choice. In this series are Bach, Beethoven, Berlioz, Bizet, Brahms, Chopin, Debussy, Dvorak, Elgar, Fauré, Gluck, Handel, Haydn, Mendelssohn, Mozart, Mussorgsky, Palestrina, Purcell, Ravel, Schubert, Schumann, Tchaikovsky, Verdi, Wagner and Weber. All of these are dependable, generally completely objective, and as thorough as their space allows. After an acquaintance with these, the reader probably will want to go on to the definitive biographies, such as Thayer on Beethoven, or Newman on Wagner. Nearly every composer has a definitive biography, even if not all have been translated into English. Spitta's and Schweitzer's works on Bach, though, have; so has Einstein's study on Mozart (a superb piece of work), Deutsch on Schubert and other such monumental pieces of scholarship.

Then comes up the question of histories of music. These are difficult to recommend. Books like the Bauer and Peyser *Music Through the Ages*, Leichtentritt's *Music, History and Ideas*, or McKinney and Anderson's *Discovering Music* are chock-full of information. There must be hundreds like them. Perhaps a better idea, though, is to get a few volumes dealing with specific periods. Sachs' *The Rise of Music in the Ancient World*, Reese's *Music in the Middle Ages*, Bukofzer's *Music in the Baroque Period*, and Einstein's *Music in the Romantic Era*, all excellent studies by reputable musicologists, form the basis of a chronological history. Add to these Salazar's *Music in Our Time*, Slonimsky's *Music Since 1900*, Howard's *Our American Music* (for a detailed examination of the American contribution) and you'll have a series of books, covering nearly all periods, that will answer about any general question that can be brought up.

OPERA books? Well, Kobbé (*The Complete Opera Book*) and Newman (*Stories of the Great Operas; More Stories of the Great Operas*) are old standards: introductory matter, comment, pretty detailed synopses of plots. None of the opera books, however, can really take the place of a libretto itself, and a good habit to form is the purchase of a libretto every time you go to the opera. It's a good, permanent, fifty-cent investment; and reading it an hour or so before curtain time will tell you more about what's happening on stage than all the synopses put together. Historical information, though, is generally lacking in the libretti; therefore Kobbé, Newman, and the many other similar contributors to opera appreciation will always be of value. Prout's *A Short History of Opera* is one of the best histories, and Newman's recent book on the Wagner operas is indispensable reading for the Wagnerites.

For the non-operatic literature, the Bagar-Biancolli *Concert Companion* gives excellent program-notes about the most-played (and some of the lesser-played) works in the symphonic repertoire. It's a valuable reference work; so is Hutcheson's *The Literature of the Piano;* so is Curt Sachs' *History of Musical Instruments*. A little more specialized, but remarkably interesting and authoritative, is Adam Carse's *The Orchestra from Beethoven to Berlioz*. One more reference work: Percy Scholes' *A List of Books About Music in the English Language*. This was published in 1939 and hence is not up to date, but it lists some of the major books on a variety of topics and composers. Scholes' *Oxford Companion to Music*, by the way, is a delightful encyclopedia of an unorthodox sort, written in a free essay style and containing much out-of-the-way information.

From here on the reader is on his own. I can only name some books that have given me hours and hours of pleasure—books like George Bernard Shaw's and Virgil Thomson's music criticisms, the Berlioz autobiography, Amy Fay's *Music Study in Germany*, any of Tovey's analytical volumes. Tovey's *Essays in Musical Analysis*, classics in their field, have not been mentioned above because they presuppose a certain amount of technical knowledge on the part of the reader. Those with the basic equipment to study them will discover that they are great books by a great man. From the sublime to the not-so-sublime, if you can pick up a copy of Chorley's *Modern German Music*, do so; it's a lot of fun and gives a good picture of the 1830's-1850's, even if the author was wrong on about everything he wrote. The three-volume collection of Mozart letters, edited by Emily Anderson, are a constant delight, besides providing more information about the composer's mind than any biographer could possibly suggest. Ernest Newman's *Liszt* also is a lot of fun, giving as it does as perfect a picture of Ernest Newman as of Liszt. Constant Lambert's clever *Music Ho*, which discusses the modern scene, should delight any intelligent reader, and Eric Blom's *A Musical Postbag* is full of witty, urbane remarks about miscellaneous musical subjects.

ONE of my favorite collections of musical essays is Harvey Grace's *A Musician at Large*. This is a group of articles from the London *Musical Times*, which Grace edited until his death in 1944. Harvey Grace was one of the most literate, humane and civilized writers on music ever to set pen against paper, and whatever he discussed was expressed in a smooth, level-headed manner, with a Puckish grin emerging as often as not. He, in this volume, meanders at leisure on the subject of opera ("a *mélange* that takes half a dozen fine arts and usually spoils most of them"), piano duettists ("a couple of elderly hens pecking their way through the music"), problems of composers ("genius thrives on limitations, while mediocrity is constantly complaining of the tools")—oh, everything. A wonderful man, Harvey Grace was, and a wonderful book *A Musician at Large* is.

Reading the above, I see that I've dented my finger nail without even scratching the surface. How could a list be complete without Huneker's *Chopin* (no sneers, please; it's still one of the best, a few mistakes in scholarship notwithstanding; and it surely contains the most authoritative and brilliant musical analyses), Cecil Gray's tart essays, Berlioz's *Evenings in the Orchestra*, Beethoven's, Schumann's and Mendelssohn's letters, Paul Rosenfeld's examinations of the red-hot composers of the 1920's (which read so wistfully today), Burney's *History of Music*, Schumann's *Music and Musicians*, or Calvocoressi on criticism? Then there are Moscheles' *Recent Music and Musicians* (a treasure-trove of gossip and information about the romantic composers), Michael Kelly's *Reminiscences* (ditto about Mozart and his times), Cortot on French piano music, the various volumes of reminiscence by opera singers who Tell All—but where can one stop? There are so many books to read—and life is so short.

EDMUND KURTZ 'CELLIST

Carnegie Hall Recital, February 22, 1950:

"Mr. Kurtz's playing was superb in all respects . . . He was interpreting Beethoven with complete self-abnegation, and was concerned only with the integrated communication of the music. That he brought to this task a tone that was beautifully shaded, controlled, colored and coordinated with that of the companion instrument in a way which frequently produced an orchestral effect was an asset to the finest interpretation of the A Major Sonata that we have heard in years."

—Olin Downes, New York Times

"Mr. Kurtz showed an unusual ability in the use of a wide range of instrumental color for desired interpretive results . . . expressive ability in a performance of outspoken warmth and communicativeness."

—Francis D. Perkins, New York Herald-Tribune

"During the recital of Edmund Kurtz last night in Carnegie Hall, however, the instrument was at once a cavalier, a poetic re-creator, a suave gentleman completely the master of himself, and a warm friend. Mr. Kurtz outdid himself. He made the instrument sound expressive, agile and musicianly throughout the evening."

—Harriett Johnson, New York Post

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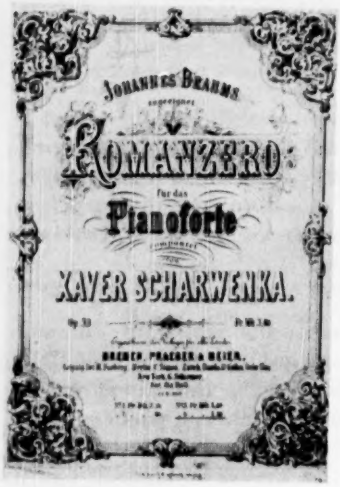
Brahms on the Baltic: A Romance and a Dedication

Birth Centennials of Xaver Scharwenka and George Henschel Recall a Summer's Idyl

By Bertha Zobel
(As told to Walter Pels)

IT is more than seventy years since Xaver Scharwenka composed his Romanzero, op. 33, and dedicated it to Johannes Brahms. A dedication always interests me by reason of the story it may reveal. But it was not until recently that I learned the facts behind this work and its inscription to Brahms.

My late father was a cousin of George Henschel, who was for a time the conductor of the Boston Symphony as well as a well known lieder singer. It was Henschel who introduced Brahms and



TITLE PAGE of Xaver Scharwenka's Romanzero, for piano, dedicated to Brahms.

Scharwenka and brought about the happy acquaintance which resulted in the dedication. It was while sorting some of my father's papers lately that I came across a letter from Henschel, enclosing a newspaper clipping in which Scharwenka tells the story.

As 1950 marks the centenary of both Xaver Scharwenka (b. Jan. 6) and Henschel (b. Feb. 18), it is particularly appropriate to republish the little article. It may be freely translated as follows:

Brahms in Shirtsleeves

It was the year 1877 [Scharwenka is now the narrator]. Summer was approaching, and with it the usual question where to spend it. Mme. Gousseff, a Russian, who had taken up her abode in Western Berlin, and whose charming daughter Zenaida was one of my pupils, invited me to join the family in their summer sojourn. She asked my advice when and where to go. I suggested Sasznitz on island of Ruegen on the Baltic Sea, and the advice was gladly accepted.

On the eve of our departure, two moving vans brought to the Berlin railway station the thirty-six trunks and their contents which the ladies thought necessary. A piano also went along.

Sasznitz at the time was a small fishing village with straw-thatched houses. As our party was rather large, we reserved in advance the entire house belonging to a fisherman named Hahlbeck. Those in the party included Mme. Gousseff, her daughter and her son; the tutor of the latter, Mr. Feiertag, a student of theology; Mlle. Lenoir, the French companion of the family; Minna, the cook; Amanda, the chamber maid; and of course myself. Thus, we were, altogether, eight.

At Greifswald the thirty-six trunks and the piano had to be transported from the railway station to a ship. This was eventually accomplished, but the departure of the steamer was delayed by an hour. At the landing-place, Lauterbach, the same delay occurred. Then there followed a five-hour trip in carriages at almost a snail's tempo.

A Seaside Acquaintance

Towards midnight we arrived at Sasznitz. The caravan of three trucks and two landaus was relieved of its contents. It was nearly sunrise on the following day before we could retire.

A couple of hours of refreshing sleep, however, brought us back to normalcy, and a breakfast of fried flounder made us forget our fatigue completely.

I took my first sea bath at six o'clock the same morning. . . .

After leaving the bathhouse I met George Henschel, at that time at the zenith of his singing career. His first question—after an exchange of greetings—was: "Have you met Brahms? No? Well, then, you must come to the Hotel Fahrenberg tonight. You will find both of us on the verandah. *Addio* and *au revoir!*" I left him, exhilarated and filled with expectancy.

Encounter in the Forest

Having rested, I took my morning walk in the glorious Buchenwald (forest of beeches), where there were mingled the whispering of the woods and the distant roaring of the sea.

I was wandering, lost in thought, along a half-concealed, narrow footpath in a dark pine thicket when I noticed, coming toward me at a little distance, an individual of medium height, short-set and beardless. He wore a jacket of impossible style and indefinite color—the predominant motive was a dull, reddish brown with a small check. His trousers were wide and too short, and he carried his hat in his hand.

The lonely wanderer passed me silently. After a few steps I turned; so did the brown-checked personage, and we looked for a moment into each other's eyes.

During the entire day the meeting with that apparition troubled my mind. Towards evening I strolled over to the Hotel Fahrenberg. Henschel met me according to our appointment, and led me up to—the brown-checked gentleman.

Good Lord, what a surprise! It was Brahms.

Immediately we conversed like old acquaintances, as he too recalled our meeting in the forest. Upon his asking whether I was an early riser, and my affirmative answer, Brahms invited me to go with him the next morning at 3 a.m. on a flounder-fishing trip. Naturally I was delighted.

During our talk Henschel, with his clever fingers, had been drawing all kinds of amusing sketches on the back of the bill-of-fare, and caused great fun, especially with the amusing caricatures of well-known personalities. Among these, the happy, smiling Maestro of Weimar, Franz Liszt, seemed very well portrayed.

I begged for the card with this *pièce de résistance*, as I wanted to add it to my collection.

Franz Liszt nach einer Z. Georg Henschel.

Das auf eine Speisekarte gezeichnete befindet sich im Besitz von Xaver Schar

Du warst nicht nur Wagneriane,
Du warst fürwahr auch „Meister Haner",
Jupiter tonans den Kamönen,
Jupiter amans bei den Schönen,
Im Reich der Lieb', im Reich der Geister,
Im Reich der Töne — üb'rall Meister;
Und was sich heut als „Meister" brüstet,
Hat den Franz Liszt nicht „überlistet".

FRANZ LISZT after a sketch and verse by George Henschel on the back of a menu card which he gave to Xaver Scharwenka. A free translation is as follows:

"Not only were you a Wagnerite,
But also, truly a musical 'light.'
For the Muses you were a Jupiter of tone,
And a Jupiter of love for every fair one.
In the kingdom of noble spirits, and of love,
And in the realm of music, you were far above
All those who term themselves 'master' today—
Franz Liszt heads the list and none can gainsay."

A Rude Awakening

On the way home I went with Brahms past the small cottage in which I occupied an attic room. He wished to call for me in the morning. I was to expect him there before the entrance to the house. By the time we parted it was 11 p.m. He disappeared in the darkness toward Krampas while Henschel returned to his hotel. Tired from the trip and lulled by the effect of many glasses of Pilsener, I fell immediately into a deep sleep.

Suddenly there was a terrific pounding, a frightful crash and clatter of a broken window. Frightened, I jumped out of my dreams.

A male voice, *ben marcato e con energia*, came up from the streets: "Get out of the feathers! The rooster has crowed for the third time."

I had overslept the appointed hour. It was 3 a.m.—sharp. In order to wake me, he had crashed in my window with a bean-pole. A genuine Brahms!

Hurriedly I rushed into my clothes, and we sauntered down to the shore, where the kind Hahlbeck, our fishermanhost, awaited us with his boat.

In the evening we enjoyed our catch, attractively prepared with vegetables by the obliging Mrs. Hahlbeck. Her kitchen magic, and the hospitality of Mme. Gousseff and her daughter, so impressed Brahms that he invited himself without formality to the next day's dinner. This, naturally, pleased us all. . . .

Master in Mufti

Brahms arrived. It was a very hot day, and immediately after our exchange of greetings, he asked permission to take off his coat. After Mme. Gousseff had consented, he did so quite without embarrassment, as if it were a matter of course. We saw in this action the spirit of unrestrained congeniality, an enjoyable sign that he was comfortable and at home in our circle.

At the table our coatless—and at that time also beardless—guest of honor made an auspicious and humorous speech, with significant winks and gently romantic allusions to Mlle. Zenaida Gousseff and my interest in her. Actually at the time there was no occasion for these—albeit harmless—rather personal sallies. Nevertheless, Brahms was a prophet. . . .

My new-found great and immortal friend unfortunately had to leave us soon. But after a few weeks I was in a position to inform him of my engagement to Mlle. Zenaida.

At the same time I begged him to accept the dedication of my Romanzero, op. 33, which was created in Sasznitz, as a proof o' my high esteem and admiration.

Bertha Zobel's father, Adolph Zobel, cousin of George Heuschel, was an excellent pianist and included among his acquaintances some of the leading musicians here and in Europe. Thus Miss Zobel was accustomed to a home filled usually with musical company, including composers, conductors, artists, critics and teachers of the art. She has continued a patron of music throughout her life. Walter Pels studied seven years with Arthur Hochman, a pupil and exponent of Scharwenka.

Vienna Season Marked by Crises

By Dr. Erwin Mittag

VIENNA.—Music life in Vienna has been marked by recent crises. One of these was a tiff between the Society of the Friends of Music and the Vienna Philharmonic. For a century these two orchestras have been pillars of the Viennese concert world .and have always worked together on the best of terms. But recently a relatively unimportant happening gave rise to a temporary open conflict.

Wilhelm Furtwängler, chief conductor of the Vienna Philharmonic, wished to change the program of the annual Nicolai Concert—named after that composer, who founded the Philharmonic concerts here—from Beethoven's Ninth Symphony to Bach's St. Matthew Passion. The choir of the Friends declared that they would not be able to take part in this event, because their rehearsal schedule was already full. They added that Furtwängler had been asked but declined to conduct the work in the performance which this chorus will give during the Vienna Festival honoring the bicentenary of Bach in June. It then was assigned to Herbert von Karajan.

Furore over Bach

Furtwängler resented this refusal as an offense both to the Philharmonic Orchestra and to himself, and informed the President of the Society of Friends of Music by letter that he was resigning from his honorary membership in this society and the choir, as well as his position as artistic director of the society's concerts, which functions he had not exercised for some time. The society replied, emphasizing their regret, but stressed the fact that Karajan had nothing to do with the whole affair. The latter had declared his willingness to leave the conducting of the Passion to Furtwängler. All the parties concerned strove to patch up the matter, and three days later Furtwängler withdrew his resignation.

The program of the Nicolai Concert was changed to include purely orchestral works by Bach and Beethoven (the "Eroica"). On the morning after the Great Reconciliation, the newspapers mentioned that the Society of Friends of Music had named Karajan as honorary member, a rare occurrence after only three years of association. After the final concert of this conductor's series, the Wiener Zeitung, official paper, stated that the conflict between Furtwängler and Karajan had ended in a victory for the latter. So the feud has not exactly been allowed to die out.

SURVIVAL OF THE WAR . . . The Austrian child is holding a copy of Johann Strauss' composition, Erster Gedanke, with a dedication written on the title page by the composer years ago. (Photo—Vodnyansky; Courtesy, Austrian State Tourist Dept.)

Despite any faults and indiscretions which may have occurred, Vienna does not want to lose an outstanding personality such as Furtwängler, whose name has been associated for over 20 years with its first orchestra. On the other hand, it would like also to enjoy the brilliant talents of Karajan, who in a short time has highly developed the chorus and the orchestra of the Vienna Symphony and met with a recent notable success in a concert tour of Germany.

Opera Technicians Walk Out

The second crisis was a strike of stage technicians, which closed the opera houses for several weeks due to the fact that the personnel demanded higher wages. The Minister of Finance was relentless in his refusal to accede, not so much because of the added expense which the much-needed rise in the very low salaries would bring about, but because it might set in motion a general claim for price and salary increases. It was feared that an inflationary trend might prove fatal for the State budget and endanger the currency.

On the other hand, since the season was at its height when the strike occurred, the material loss was important—not to mention the artistic one. Many a foreign tourist staying in the Austrian winter sport resorts would not come to the capital if one of its main attractions, the Opera, was closed.

On Feb. 10 the strike of the stage workers came to an end, small concessions having been granted to them of special pay rates in connection with premieres, and the Opera was scheduled to reopen with Die Meistersinger.

Just before this affair, the State Opera gave a brilliant performance of Tosca with Ljuba Welitch and Paul Schoeffler in leading roles. After an interval of several years there was a "revival" of Die Meistersinger. Clemens Krauss trained an excellent cast including Schoeffler as Hans Sachs and Erich Kunz as Beckmesser, both giving outstanding performances. It is also planned to revive Korngold's Die Tote Stadt.

The last-named composer's Symphonic Serenata was given at a Philharmonic concert under Furtwängler. This artistically written work begins with an aria of 36 measures, and shows considerable mastery and even inspiration in its first and last movements.

The Sacre Catches On

An interesting foreign guest, Igor Markevitch, made his appearance in a Philharmonic concert, successfully conducting the Sacre du Printemps by Stravinsky. Both his conducting and the work itself made a great impression in this rather conservative city.

At a concert of Lieder, Anny Konetzni sang the Kindertotenlieder by Mahler, seldom heard here. Since this composer is not usually given in a cycle, it was all the more appreciated when RAVAG, the Austrian Broadcasting Station, sent out all of Mahler's Symphonies in a series. The last to be heard was the Third, carefully prepared under the direction of Rudolf Moralt. Next spring Clemens Krauss is to conduct his Eighth Symphony.

Karajan ended his series of symphony concerts with an impressive and highly perfected performance of Bruckner's Fifth Symphony. At the same concert the Wiener Sängerknaben, with their usual high quality, gave sacred motets by early Italian composers.

The coming weeks promise to be of high interest. The Amsterdam String Quartet is to play works of Stravinsky, Alban Berg and Schönberg's Fourth Quartet. Josef Krips is scheduled to conduct Franz Schmidt's Book with the Seven Seals, large-scale choral work, with the Friends of Music.

Khovanchina Impresses in Metropolitan Bow

By Dr. Henry W. Levinger

THE first production by the Metropolitan Opera of Modeste Moussorgsky's opera Khovanchina, in an English translation by Rosa Newmarch, on the evening of Feb. 16, introduced to this theatre, though not to America,* one of the most individual works in the lyric repertory.

Moussorgsky is something of a riddle among the opera composers of the 19th century. An amateur musician, to whom composing was more or less an avocation, the result of an inner call, he nevertheless was the composer of some of the most important and influential dramatic works for the musical stage. His Boris Godounoff is a much admired and substantial part of the international operatic repertoire, his Fair of Sorochinsy has been heard frequently, and his Khovanchina, first performed posthumously, belongs to those works which are looked upon as an original contribution to opera of the century.

All his operas reflect the trends of his own days. They are "grand operas" in the sense of Meyerbeer, of Berlioz, Halévy and Bellini. But the characteristic common to all of his musico-dramatic output is their being deeply rooted in Russian soil. They are in no way cosmopolitan in their bearing, but are typically Slavic, in their episodic character, in their emotionalism and in the almost brutal dramatic impact. There is little intellectualism in them. His brush paints in wide and hard strokes, and where he reflects in his music impressionistic effects, as in the prelude to Khovanchina or in several passages of his *chef d' oeuvre*, Boris Godounoff, the colors he applies are straightforward and direct.

A further proof of his close ties with the national Russian musical inheritance is his employment of folklore elements, of which a typical example is the Song of Praise which the people intone to the glory of Prince Ivan Khovansky at the beginning of the third scene in the opening act of Khovanchina—in reality a wedding song which Moussorgsky remembered. The closeness of his own feeling to the native folklore is also confirmed by the quality of many of his own themes, which resemble folksongs so strongly that they are often mistaken as genuine ones.

In Khovanchina, as in Boris, the central character of the action is not any individual, though these may be used to carry a certain message, but the people as such. Their fate, their feelings, find their most telling expression in the unforgettable choral scenes in both music dramas.

Story of Old Russia

The action of Khovanchina deals with the struggle of old Russia against the radical influences of Peter the Great. Representing the former are Prince Ivan Khovansky, his son Andrei, their followers the Streltsy, the pious Dossifé, leader of the religious sect of the Old Believers and his disciple Marfa. On the radical side stands Prince Golitsin, whose education has been European, with his follower Varsonoviev. The boyar Shaklovity plays both factions. In loosely linked episodes the plot unfolds as follows:

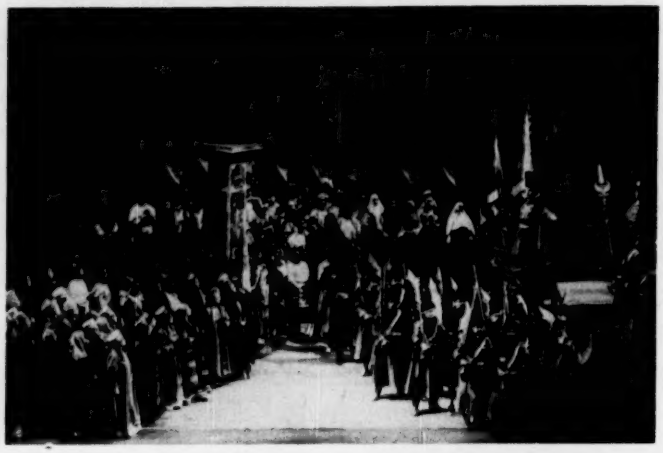
Act I. A group of Streltsy gather in Red Square in Moscow to recover from the riots of the previous day. A scrivener takes up his stand and is soon bribed by the boyar Shaklovity to denounce in a letter to the Czarevna the Khovansky family for plotting against the Czar. The square becomes crowded with people who hail the arrival of Prince Khovansky. Among them is the German girl Emma, who is pursued by the young Andrei Khovansky. But his former mistress, Marfa, shields her from his advances. Prince Khovansky wants to take the young girl under his protection—a project which causes a quarrel between him and his son. The ancient Dossifé pacifies them by giving Marfa the guardianship of Emma. He and his followers, the Old Believers, ask for the help of the Almighty against the innovations and new ideas represented by the worldly powers.

Act II. Prince Golitsin has sent his follower Varsonoviev to summon Marfa to his palace to read his future. Divining his fate in a goblet of water, she predicts his exile to Siberia. The furious prince orders her drowned. Khovansky enters, accusing Golitsin of conspiring against the nobles. The quarrel is interrupted by the saintly Dossifé, who also saves the life of Marfa. The boyar Shaklovity announces that Khovansky has been branded a conspirator against the crown by the Czar.

Act III. In the borough of the Streltsy, the Old Believers proclaim their triumph over heresy. Among them is Marfa. She still can not forget her former lover, Prince Andrei. The aged Susanna reproves her shamelessness. Dossifé rebukes Susanna for her intolerance and leads Marfa away. Shaklovity bewails the woes of Russia. The Streltsy gather, awaiting Khovansky, and passing the time with song and dance (the Gossip song). Their excitement grows when they are told by the scrivener that the Czar's guard has revolted, but the insurrection been suppressed. Khovansky attempts to calm them.

Act IV, Scene 1. Prince Khovansky is entertained in his country house by the dances of his Persian slaves. He is warned of danger by Varsonoviev. Shaklovity summons the Prince to the Imperial Council. As he prepares for his departure, he is stabbed and falls dead.

Scene 2. In a pine wood near a hermitage of the Old Believers, Dossifé laments the lost cause of ancient Russia. He tells his followers that they will find salvation only by self-imposed death on the funeral pyre. They are joined in their supreme sacrifice by Marfa, who also leads Andrei into the flames.



ENSEMBLE SCENE FROM KHOVANCHINA. Act I, when Prince Khovansky greets his followers. Below, Lawrence Tibbett as Khovansky, and Risë Stevens as Marfa. (Crowd Scene and Tibbett Photos by Louis Melançon.)

Music Is Inspired

Moussorgsky worked on the score to Khovanchina from 1872 until his death in 1881, and then left it unfinished. Rimsky-Korsakoff gave up two entire years and put aside his own creative activities to bring something like order and practical value into the chaos of his friend's score. The closing chorus is wholly the work of Rimsky-Korsakoff, based on a theme he found among Moussorgsky's fragmentary sketches. The music drama has a somber grandeur, similar to that of Boris Godounoff, and moves at a slow but majestic pace. Moussorgsky employs in it his own style of song-speech, which is devised in a very personal melodic pattern leading in each scene to a dramatic climax, either a decorous ensemble or an aria of great dramatic impact.

Being his own librettist, he often tends to give his musical intentions preference over theatrically effective dramatic considerations, stretching scenes unduly and loading the score with too much musical detail. Nevertheless, the work captivates by its nobility, its musical genuineness and touching humanity.

The Metropolitan cast the opera large-

*Khovanchina was given its American premiere in Philadelphia by the Pennsylvania Grand Opera Company, April 18, 1928, and was sung by a company of Russian artists at Mecca Temple in New York on March 7, 1931.

ly with an ensemble of American-born artists. They were headed by Lawrence Tibbett as Prince Khovansky—one of the first singers to give the native American his due place on the international operatic scene. Risë Stevens as Marfa made a convincing character study of the woman who determines the whole human development of this opera. Polyna Stoska as Susanna was effective in the one scene in which she upholds the ideals of the Old Believers. Anne Bollinger as Emma sang with great abandon. Charles Kullman gave dignity to Prince Golitsin. Jerome Hines as Dossifé impressed vocally and with his stage presence. Brian Sullivan as Andrei Khovansky was histrionically and vocally most satisfactory, while Robert Weede (Shaklovity) with his third act aria brought down the house.

Others who deserve praise for their successful efforts were Leslie Chabay as the Scrivener, Osie Hawkins as Varsonoviev, Clifford Harvuot as Kurka, and Messrs. Darcy, Harbour and Kinsman as three of the Streltsy.

The chorus, prepared by Kurt Adler, did a brilliant job. Dino Yannopoulos staged the performance rather conventionally, and the new settings and costumes by Mstislav Dobujinsky, though somewhat old-fashioned in design, were serviceable.

Emil Cooper, who had inserted in the score additions not to be found in the original Rimsky-Korsakoff version, conducted with great dramatic drive and intimate knowledge of the work, which he also had led to success in its first performance in 1909 at the Zimin Opera House in St. Petersburg. A greatly impressed audience provided vociferous applause.

Hugh Thompson as Jokanaan

Ljuba Welitch returned to the role of Salome on Feb. 6, after an absence in Europe, and reaped her usual triumph. The evening's successes were also not a little owing to Fritz Reiner's superb reading of the score. Hugh Thomson was a new Jokanaan, impressive in appearance and in vocal power. The familiar remaining cast included Kerstin Thorborg, Set Svanholm (Herod) and Brian Sullivan (Narraboth). The evening opened with Puccini's Gianni Schicchi, with Baccaloni substituting for the scheduled Italo Tajo in the title role, and scoring with his zest and comic appeal. Frances Greer was a delightful Lauretta.

Schoeffler Sings Hans Sachs

Drama not included in the libretto took place at the Feb. 8 performance of Die Meistersinger when Set Svanholm, singing Walther despite indisposition, had to withdraw after the first act. Edward Johnson announced during intermission that Charles Kullman would take over the role, an assignment he performed ably.

New to the Metropolitan cast was Paul Schoeffler as Hans Sachs. The German baritone added another to his fine characterizations in his initial season. If his conception has not the depth and significance of some other purveyors of this part, it is forthright and manly, and tellingly sung, especially in the monologue, Wahn, Wahn. Polyna Stoska was an ornamental, sympathetic Eva, the beauties of her voice displayed more advantageously than in some previous appearances. Kerstin Thorborg returned to the group as Magdalene; Dezso Ernster was Pogner; Peter Klein, David. Gerhard Pechner gave his accustomed acidulous distinction to Beckmesser. The expert conductor was Fritz Reiner.

D. B.

New Principals in Walkuere

The season's fourth performance of Die Walkuere on Feb. 10 was highlighted by the first appearance this year of the following quartet of sterling artists —Max Lorenz, as Siegmund; Dezso Ernster as Hunding, Herbert Janssen as Wotan, and Rose Bampton as Sieglinde —each investing his or her role with sincerity, conviction and finish. Helen Traubel again was the stately Bruennhilde, and Margaret Harshaw repeated her excellent portrayal of the scolding Fricka. Maxine Stellman replaced, at short notice, Regina Resnik as Helwige, one of the eight Valkyries. Fritz Stiedry conducted the Wagner score with circumspection, ever maintaining proper balance between singers and orchestra.

H. I. B.

Roman as Manon Lescaut

The season's fifth performance of Puccini's Manon Lescaut on Feb. 15, presented (for the first time with the company) Stella Roman as Manon, Francesco Valentino as Lescaut and Melchiorre Luise as Geronte, with an otherwise familiar cast including Richard Tucker, Thomas, Haywood, Jean Madeira and Messrs. De Paolis, Cehanovsky, Harvuot, Franke and Hawkins.

Miss Roman, attractive to the eye, gave an excellent performance as the heroine, singing with lovely tonal quality and commendable fluency. Her expressive and appealing dramatic portrayal was convincing. Messrs. Valentino, Luise and Haywood sang impressively, and Richard Tucker's delineation of Des Grieux was again outstanding. Antonicelli conducted expertly.

L. C.

New Cast in Don Giovanni

Mozart's Don Giovanni, previously performed this season with a largely new cast for the benefit of the Free Milk Fund, had its first hearing on Feb. 17 in the regular subscription series. Ljuba Welitch as Donna Anna disclosed a beautiful voice of pure quality, her high register sounding rich and used with perfect accuracy. Although her vocalism did not, however expert, seem invariably adequate to Mozart's music, her impersonation of the role was fascinating in warmth and dramatic poignancy. Matching her in vocal richness was Paul Schoeffler, an outstanding Don Giovanni. His singing was marked by assurance in ringing tones, the light passages achieved with much finesse, particularly in his duet with Zerlina, La ci darem la mano, which was beautifully sung. Histrionically he was superb; his physique suits the character and he portrayed it with much artistry. Regina Resnik's glowing tones and emotional warmth gave much power and dramatic impact to her impersonation of Donna Elvira. Jan Peerce as Don Ottavio delivered his part with expert treatment and good singing, which increased in expressiveness as the evening progressed. Salvatore Baccaloni's rendition of Leporello was, as always, unique; his vocal delivery sounded fluent and effective, his fine sense of comedy prevailing throughout his acting. His reading of Don Giovanni's exploits was one of the high points in the performance. The graceful Patrice Munsel was a charming Zerlina, her clear vocalism perfectly adapted to her part, which she sang with animation, lovely voice and stage presence. Mack Harrell was a convincing Masetto, and Nicola Moscona as the sonorous Commendatore completed the cast.

The incidental ballet and the chorus (trained by Kurt Adler) danced and sang well. The instrumental ensembles on the stage, as well as the orchestra, masterfully directed by Fritz Reiner, sounded beautifully fluent and light, in a perfect Mozartean style. The conductor played the piano for the recitatives. Despite Mr. Reiner's careful conducting, the ensemble had between singers and orchestra some discrepancies in rhythmical balance and sense of unity, as if it lacked somewhat in rehearsals. Nevertheless, the largely distinguished performance garnered much applause from the audience which filled the theater, including many standees.

C. DE B. B.

Conley in Lucia

The Feb. 9 repetition of Lucia di Lammermoor was high-lighted by the appearance of Eugene Conley singing his first Edgardo with the company. The tenor's voice was telling and sure, particularly in the love duet and in the final death scene. The remainder of the cast, previously reviewed included Patrice Munsel, Maxine Stellman, Francesco Valentino, Nicola Moscona, Felix Knight and Paul Franke. Cimara conducted a spirited orchestral reading of score.

M. C.

Other New Assignments

On Feb. 11 (evening) the Tosca mounting brought Richard Tucker in his first Cavaradossi at the Metropolitan, singing with clear, ringing tones and acting with dignity if not over-much finesse. Stella Roman repeated her effective and ornamental portrayal of the title part. For the first time this season Melchiorre Luisi sang the Sacristan and Lucielle Browning, The Shepherd. The conductor was Antonicelli.

Other seasonal returns included Margaret Harshaw, back as Ortrud in the Feb. 13 performance of Lohengrin, a rich and professional characterization, and Gertrude Ribla as a full-voiced Aida in the Feb. 18 (evening) offering of the Verdi work. The latter also had Leslie Chabay again as The Messenger. All-repeat performances were Nozze di Figaro and Madama Butterfly in the Saturday matinees of Feb. 11 and 18, respectively.

Vienna Opera Considering U. S. Tour in 1950-1

Reports from Europe indicate that the Vienna State Opera may visit the United States in 1950-1. Dr. Egon Hilbert, administrative director of Austrian State Theatres, has been in negotiation with the Centropa Concert Agency and S. Hurok, New York manager, looking toward the performance by this organization of a series of Mozart operas in New York and other leading U. S. cities.

Recently some 85 players of the Vienna Philharmonic departed by plane to give a series of concerts in Egypt under the baton of Clemens Krauss, at the invitation of King Farouk.

City Center Lease Extended

The New York City Board of Estimate on Feb. 23 authorized a five-year extension of the lease of the City Center of Music and Drama, Inc. There had been reports that the lease might not be renewed, and Local 802 of the American Federation of Musicians had entered a bid to buy the building.

EUROPEAN MANAGERS CONFER . . . Meeting at The Hague (l. to r.) Ian Hunter, artistic administrator, Edinburgh Festival; Peter Diamand, general manager, Holland Festival; and Evert Cornelis, general manager, The Hague Residentie Orchestra and Wagner Verenigung. Occasion was conference between directors of Edinburgh, Holland and Salzburg Festivals. (Photo—Maria Austria)

NEW YORK CONCERTS

CARNEGIE HALL

N. Y. Philharmonic Symphony, Bruno Walter conducting, Feb. 9, E.—This concert was something of an historic occasion in that a work which previously had been admired by only a relatively few of the Philharmonic audience became an object of mass appeal. Mahler's First Symphony, in Walter's epic reading, roused an audience filling Carnegie Hall to a demonstrative ovation which ended only when the lights in the house came up.

The program opened with Weber's Euryanthe Overture and Schumann's "Rhenish" Symphony, both interpreted with exuberance and tonal splendor.
H. W. L.

N. Y. Philharmonic-Symphony, Franco Autori conducting, Feb. 11, E.—Expectancy prevailed at the first appearance of the Philharmonic-Symphony's new Associate Conductor, who for nine years headed the Buffalo (N. Y.) Philharmonic and who will continue to conduct the Chautauqua (N. Y.) summer symphonic seasons. The capacity audience soon became aware of a vital personality.

Leading *sans* score or baton, Mr. Autori won a series of spontaneous ovations which must have assured him of instant success in New York. The Autori style of conducting is free of mannerisms, propulsive and red-blooded. To each item he brought careful consideration of detail, and revealed satisfying interpretative endowments. The orchestral playing held tonal warmth, and virtuosity was strikingly shown in a brilliant proclamation of the ravishing Stravinsky suite from The Fire-bird.

Nikita Magaloff acquitted himself impressively in a commanding reading of the popular Tchaikovsky Piano Concerto No. 1, in B flat minor. The program also included the Bach Overture from Suite No. 3, in D major, Brahms' Variations on a Theme by Haydn, and the Rimsky-Korsakoff Spanish Caprice, which brought the program to a colorful close.
H. I. B.

N. Y. Philharmonic-Symphony, Leonard Bernstein conducting, Feb. 16, E.—Bernstein began his guest appearances with a dramatic reading of the Bartok Music for Strings, Percussion and Celesta—emotionally impressive in its middle movement and rhythmically exciting in its finale. The Schumann Symphony No. 4 was not so well suited to his talents, though it was played with reticence and directness.

Heifetz was the superb soloist in a first performance by this orchestra of William Walton's Violin Concerto, composed for him about a decade ago. His pure tone and great technical skill made the work stand out clearly in its general outlines, though the accompaniment held some debatable details. R. M. K.

Feb 19, A.—Opening with a poignant reading of Weber's Overture to Euryanthe, Bernstein repeated Bartok's Music for Strings, Percussion and Celesta. The second half presented him as conductor-pianist in Beethoven's Concerto No. 1, C minor, for piano and orchestra. He played brilliantly for the most part, though his choice of tempi was not always in the traditional pattern.
H. W. L.

National Orchestral Association, Leon Barzin conducting, Feb. 11, A.—Titled "Great Oaks from Little Acorns Grow," this program was designed to demonstrate various phases of ensemble playing and training provided by local schools. Those participating included 60 young players from four institutions in the New York area—the High School of Music and Art, the Chatham Square Music School, the Music School Settlement, and Greenwich House, as well as 86 members of the National Orchestral Association.

Michael Rabin, remarkable 13-year-old violinist, was the gifted soloist in Vieuxtemps' Fifth Violin Concerto, playing with fine tone and much technical assurance. The High School of Music players gave the opening movement of Beethoven's "Eroica" Symphony. Ten players from Chatham and eleven from the Settlement were heard in Bach's Air for the G String. Prokofieff's Summer Day Suite was another composition heard. In brief, this was a convincing display of what New York provides in the way of facilities for instrumental training.
R. M. K.

Cleveland Orchestra, George Szell conducting, Feb. 14, E.—The Cleveland forces under George Szell repeated their triumphant visit to this city. The ensemble is well integrated, disciplined and of fine tonal balance, an orchestra on a par with the best of this country. Mozart's "Jupiter" Symphony had a reading of utmost clarity, if not the greatest finesse. The structural values of the work were evident, but lightness was missing in some passages.

Bartok's Concerto for Orchestra had a memorable interpretation. The work, commissioned by the Koussevitzky Foundation, again impressed as a highlight of contemporary music. Its deep meaning and even fanciful humor were persuasively conveyed.

Clifford Curzon was soloist in Beethoven's Piano Concerto No. 4, in G major. His masterful playing brought out every quality of this unique score. The delicacy of his touch and the colorfulness of his interpretation were successfully seconded by Mr. Szell's orchestral accompaniment.
H. W. L.

Boston Symphony, Charles Munch conducting, Feb. 15, E.—The Bostonians opened their program with Schubert's Symphony in C major No. 7. To one listener, the reading sounded erratic, harrassed and it seldom allowed the melodic charm of the beautiful work to exert its full effect. However, there seemed to be others who liked this atomic-age Schubert, for there was much applause.

The second half was given over to contemporary music. Stravinsky's Jeu de Cartes—originally music for a ballet—was played with zest. Continuing this glorification of the dance, Munch chose Ravel's Valses Nobles et Sentimentales and La Valse as the closing numbers. Here also the conductor stressed more the dramatic aspects of the compositions than their delicacy. H. W. L.

Feb. 18, A.—The Saturday matinee concert by the same forces featured the New York premiere of Bernard Wagenaar's Symphony No. 4, with the composer as guest conductor for his work. There are five movements. It is a well-bred, smoothly scored composition, with a certain nostalgia and wry malaise reflective of our age, especially shown in the Puckish section called Andantino. The penultimate movement, a Molto Adagio of melodic breadth, plus a light acerbity in harmonic color, would perhaps have more effect if it came earlier in the work. The final section is rather short but tumultuous. Mr. Wagenaar con-

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ducted with easy command and dynamic personality, and had several recalls at the close.

The concert opened with Barber's Overture, The School for Scandal, given with much rhythmic vitality by Mr. Munch. He later repeated the Stravinsky suite from Jeu de Cartes. The last offering was Debussy's La Mer, yielding sensuous beauty if less than usual drama. R. M. K.

Erna Berger, N. Y. debut recital, Feb. 6, E.—Greeted with prolonged applause, the eminent singer opened her recital with Mozart's motet, Exsultate, Jubilate, establishing at once her vocal virtuosity. The equalization of her clear and silvery voice, especially her upper register, the musical precision and tasteful phrasing confirmed the first-rank position she has gained here and abroad.

Three songs by Mozart were done with equal success, after which Mme. Berger proved in three numbers each by Schubert, Brahms and Hugo Wolf her excellent grasp of this phase of German art. Mention must be made of the impressive assistance—for it was more than accompaniment—of George Schick at the piano. After the charming closing work, Schon lacht der Fruehling by Mozart, there were many encores.

H. W. L.

Arnold Eidus, Feb. 7, E.—Mr. Eidus' playing revealed musical understanding as well as virtuosity. His program was varied, the first half including Beethoven's Sonata in C minor, op. 30, No. 2, Vieuxtemps' Concerto in D minor, and Raymond Scott's Suite No. 1 for violin and piano. In these Mr. Eidus seemed closest to the spirit of the Vieuxtemps work, to which he gave a genuinely poetic and technically brilliant reading. The movements of Mr. Scott's composition heard by this reviewer contained some superficially pleasant music, but his violin figurations, melodies and dissonances seemed of a largely platitudinous and conventional sort. Copland's Sonata and a group of short pieces were also played. Carlo Bussotti was the excellent pianist. G. B.

Artur Rubinstein, Feb. 12, E.—The Russian pianist included works by Beethoven, Schumann, Poulenc, Ravel, Debussy and Villa-Lobos for his second New York recital of the season. This was a program well-suited to Rubinstein's temperament and style. He was not only in particularly convincing musical form, but also played more accurately than he sometimes does, all of which added up to an exciting evening of pianistics. His final recital of the season in this city is scheduled for March 12.

R. K.

Schola Cantorum, Feb. 17, E.—In an imposing program which included the first New York performances of the M. L. De La Lande's De Profundis and the Figure Humaine of Francis Poulenc, and closed with the Mozart Requiem Mass, the Schola Cantorum gave to an enthusiastic audience one of the outstanding choral presentations of the season. The De Profundis, reflective of the Baroque style, was sung with an impressive assortment of tonal dynamics by the chorus, aided by the solo contributions of Uta Graf, a soprano of vocal appeal and artistry, and James Pease, rich-voiced bass.

Figure Humaine (The Face of Man) for 12-part chorus a cappella, set by Poulenc to a patriotic text of the French poet Paul Eluard, which describes the under-cover resistance of France to the German hordes, is highlighted throughout with alternating imaginative, dramatic and touchingly sentimental passages. The difficult modern-style score presents great opportunities for fine choral achievements, of which the well-trained Schola took advantage in artistic and devoted fashion. The Mozart Requiem was delivered with vigor and magnificent tonal effect. An unusually capable and well balanced quartet of vocal artists, including Uta Graf, soprano; Nan Merriman, mezzo-soprano; Donald Dame, tenor, and James Pease, bass, assisted in this work. Hugh Ross conducted chorus, soloists and 45 members of the Philharmonic Orchestra in inspiring, musicianly and sensitive style throughout the evening. Harold Gomberg was the oboe soloist and Everett Tutchings presided at the organ.

L. C.

Philip Bond, N. Y. debut, Feb. 19, A.—This young bass proved a singer of fine voice, excellent musicianship, and good training. Starting with Mozart's Madamina, Il Catalogo from Don Giovanni and three Purcell arias, he gave a convincing rendition of Hugo Wolf's Michelangelo Lieder, closing the first half of the program with Mozart's recitative and aria Non so, d'onde viene. In Ravel's cycle Don Quichotte à Dulcinee, Bond showed familiarity with the style of these songs, their irony and resignation. Moussorgsky's Songs and Dances of Death were well projected, their somber content knowingly set forth, and he closed with a charming group of English songs. His accompanist, Jane Courtland—Mrs. Bond, in private life—played the entire program well by heart. H. W. L.

Concordia Choir, N. Y. debut, Feb. 19, E.—Under the expert direction of Paul J. Christiansen, the Concordia Choir was heard in Bach airs, Gregorian chants and Liturgical Motets (by Healey Willan) also works by Brahms, Poulenc, Randall Thompson, Grieg, F. Melius Christiansen, and the conductor. The voices were above average, although there seemed over-much lingering on the soft, limpid type of singing. Attacks were clear, and the group showed excellent schooling and discipline. The capacity of the choir for dynamic contrast or brilliant climactic heights was not completely realized, in this hearing. The lovely, unaccompanied, singing, however, made the concert a rewarding experience.

M. C.

TOWN HALL

Lotte Lehmann, Feb. 5, A.—The noted lieder singer enthralled her capacity audience by a magnificent performance of Schubert's Winterreise cycle in the second of her series of recitals, in which she had the sympathetic piano support of Paul Ulanowsky. Her singing of Schubert's exquisite music of varied moods again constituted a rare experience.

H. I. B.

Brooks Smith, N. Y. debut, Feb. 5, E.—Presenting a Bach prelude, two Scarlatti sonatas, the Schubert Sonata in B flat major (posthumous), 12 Davidsbuendlertaenze by Schumann, and works by Louise Talma, Villa-Lobos, and Bartok, Mr. Smith is especially to be complimented on the choice of the Schubert sonata. His reading possibly understated the work, but it showed simplicity, composure, and good taste. The Schumann pieces were performed with vigor, if occasionally with too much weight, excepting the gentler ones, which were well set forth. The pianist also gave Bartok's Allegro Barbaro an overly dynamic reading. The somewhat self-conscious, angular Pastoral Prelude by Talma was given

(*Continued on page* 19)

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THE DANCE By ROSALYN KROKOVER

New York City Ballet Opens

Youth and vitality were predominant in the opening performance of the New York City Ballet Company at the City Center on Feb. 21. No new works were presented on this occasion, but Stravinsky himself conducted his Firebird, with Maria Tallchief in the leading role. This provided enough excitement for any opening night. Stravinsky drew sounds from the orchestra that were unusual in timbre, and the result could not have been anything but an enchanted forest. Tallchief was again brilliant perfection, Moncion the dignified Prince, Pat McBride the charming Bride, and Beatrice Tompkins the effective monster. Jean Rosenthal's lighting added the final artistic touch by managing to keep the Chagall drops and costumes in complete accord with the choreography so that it was all a part of a composition rather than dancers against an overpowering set.

Jerome Robbins' Guests was the opening ballet, with the choreographer, Magallanes and Tanaquil LeClercq in the leading roles. The adagio with Magallanes and LeClercq was beautifully danced and is to date one of the finest pieces of choreography that Robbins has created. A larger stage or fewer dancers would help the first and third sections along.

Symphony in C, the final ballet on the program, received a fair-to-middling performance. The main trouble seems to lie in the fact that the soloists are not yet thoroughly at home in the Balanchine idiom. Melissa Hayden and Janet Reed are experienced as well as expert dancers in their own style, but in a work of this nature the strain is apparent. The other soloists were LeClercq in the second movement and Lois Ellyn in the final one. Magallanes, Moncion, Bliss and Hobi were the partners. With the exception of Firebird, Leon Barzin was the conductor of the evening.

Maracci at "Y"

Carmelita Maracci, the California dancer, gave her final New York recital of the season on Feb. 19 under the auspices of the YM & YWHA Dance Center. On this occasion she was assisted by three dancers—Eileen Locklin, Shirley Lopez and Margaret Henderson. The program, most of which had already been seen in New York, included Handel's Suite in D minor, Rameau's Musette, Scarlatti's Les Adieux, Beethoven's Rondo, op. 28, and Sonata, op. 110, Stravinsky's Tango and impressionistic dances based on Spanish and Gypsy themes set to music by Albanese, Turina, and Granados.

THALIA MARA AND ARTHUR MAHONEY
in new Demonstration Series, "The Relation of Music and Dance."

Maracci is undoubtedly one of the most vivid dance personalities in the concert field today. And what is more, she has a fine choreographic sense. While her style and approach are purely personal they spring from a thoroughly grounded ballet and Spanish dance technique; and she always knows when a point is made, or dance is finished. She also stresses the beauty of pure plastic movement as a form of expression, rather than relying on the grotesqueries of the breast-beating tortured-soul school for expressive strength. Although there are dances in her repertoire, such as La Pasionaria and Viva Tu Madre, which deal with the inner sufferings of the human being, she always manages to bring a fresh, individual touch to her manner of interpretation. Yet, with all her dramatic intensity, she can capture the light touch with equal success. For example, the Scarlatti Les Adieux had all of the necessary delicacy in grace and charm, and, for humor, the Stravinsky Tango and Portrait in the Raw España would be hard to surpass.

Eileen Locklin and Shirley Lopez, obviously pupils of Maracci, were the best trained, most charming and promising young dancers seen around these parts for a long time. In addition to naturally expressive faces they had exceptional techniques, line and style.

The composer-pianist Nino Albanese played excellent accompaniments and the costuming was, for the most part, excellent. This was one of the most satisfying programs Maracci has brought us in a long time.

New Demonstration Series

The Relation of Music and Dance is the title of the new demonstration series that is being held on alternate Friday evenings at the School of Ballet Repertory. Headed by the dancers Arthur Mahoney and Thalia Mara, and the violinist Michael de Stefano, each program is built around the dances, costumes and music of a specific period.

On Feb. 19, the second program (postponed from Feb. 17) covered important facets of the 17th and 18th centuries of French dancing and music. First Mr. Mahoney talked on the dances and costumes of the period, and then Mr. de Stefano followed with a dissertation on the music. After this, the audience was shown exact replicas of the costumes, copied from colored prints.

In the dances themselves, Mr. Mahoney and Miss Mara were assisted by members of the Ballet Repertory Company. The manner of presentation was entirely informal, with much give and take between dancers and audience, or dancers and musicians, including some spontaneous remarks that led to a pleasant, lively atmosphere. No straight-faced lecture-recital, this. In one case, indeed, the audience was treated to a sudden harangue between the dancers and Mr. de Stefano on the relative importance of dance versus music, with neither giving ground to the other until a compromise was reached. At which point the program continued.

The musical performances, under Mr. de Stefano's direction, were as expert as the dances. Assisting artists included John Wummer (flute), George Margulis (viola), and Martin Ormandy (cello), all of the N. Y. Philharmonic. Because of the quality of these programs, and the interesting manner in which they are presented, they are highly recommended to all who have any curiosity about art, music and dance.

Dance News

Ballet Russe de Monte Carlo will open its spring season at the Metropolitan Opera House on April 9. Although the season is scheduled to last three weeks, it may be extended, depending upon business. As usual the company will be headed by Danilova, Franklin, Danielian, Boris, Moylan, Tupin, Jasinsky, Tyven, Novak, Chouteau, Lindgren and Noble. However, what is unusual is the news that Yvette Chauviré, the ballerina who won such wide acclaim here with the French Opera Ballet, will appear as guest artist during the entire season. . . .

Margot Fonteyn and Robert Helpmann recently flew to Oslo, where they offered their services to support the Norwegian ballet. They appeared at two gala-performances for Ny Norsk Ballett in Oslo. The Norwegian ballet company is directed by Louise Browne and Gerd Kjolaas. After the performances Miss Fonteyn was presented with a blue-fox cape and Helpmann received a set of silver as a token of appreciation from the impresario, Fredrik Dietrichson. . . . Graham and her dance company and chamber orchestra will appear in the Los Angeles Philharmonic Auditorium on March 10 under the auspices of Mary Bran.

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RADIO, TELEVISION: By WILLIAM A. TAYLOR

Madame Butterfly Is Second NBC-TV Opera

As the second in its series of four operatic presentations patterned for television, the National Broadcasting Company gave Puccini's Madame Butterfly on Mon., Feb. 6 (NBC-TV, 9:30 p.m., EST). The hour-long version was sung in English.

Transferring opera to the limited confines of the video screen presented many difficult problems, from a musical as well as an artistic aspect. These hurdles were in the main admirably surmounted, although at times there was perhaps too much accentuation of the production angle and a straining for atmosphere at the expense of the music. The overall result marked a definite step forward in the application of a new technique, with effects that were often arresting and indicated the future possibilities of a broader scope for televised opera.

Scenically the opera was charming. The cuts that were made to speed up the dramatic tempo were in the main well planned, and the camera work was expert, and especially well handled in the fade-outs to denote change of scenes and the passing of time.

The cast was carefully selected for vocal ability as well as attractive appearance, and its members gave an animated and at times highly effective performance. Tomiko Kanazawa, Japanese-American soprano, sang the role of Cio-Cio-San in a voice that was lyrically beautiful and made an appealing and convincing Butterfly. The role of Lieut. Pinkerton was well sung and acted by David Cunningham. Conchita Gaston was equally proficient as Suzuki. Others in the cast were Holger Sorensen, Johnny Silver, Paul Dennis, Robert Goss, Louise Wetsel, Jeanne Privette, and Dennis Magid. Samuel Chotzinoff was the producer; Peter Herman Adler, musical and artistic director; Charles Polacheck, television director; and Assistant Conductor Herbert Grossman directed the orchestra.

Munch Asks Listeners' Likes

Charles Munch, conductor of the Boston Symphony Orchestra, has asked Radio station WBMS, Boston, to request listeners to write letters to the station expressing musical likes and dislikes. By this method he expects to obtain a better knowledge of what music-lovers want in the way of programs.

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THE MAESTRO ADVISES . . . Conductor Peter Herman Adler and Arturo Toscanini at Madame Butterfly rehearsal for NBC-TV, as Walter Toscanini, Samuel Chotzinoff (black tie) and Assistant Conductor Herbert Grossman (r.) look on. Toscanini returned to open his second series of the NBC Symphony Orchestra on Feb. 18, offering the Cherubini Requiem Mass with the Robert Shaw Chorale and soloists.

RADIO NOTEBOOK

During the past several months the Chicago Better Business Bureau says it has been flooded with complaints from television purchasers who claim their sets do not function properly, and that they are sometimes given a tri-cornered "brush-off" by the retailer, service organization and manufacturer. . . . With the thousands of television sets sold in the Chicago area monthly, a certain number of complaints is inevitable. However, the extent of such complaints recently received indicates too many customers feel they are not getting the quality of reception they have a right to expect from reading the manufacturers' and retailers' advertising. . . .

FELIX KNIGHT, tenor, and THOMAS L. THOMAS, baritone, are new members of NBC's Album of Familiar Music series, replacing DONALD DAME, who resigned recently, and EVELYN MACGREGOR, who joins her husband in California. . . . NESTOR CHAYRES, tenor, has been in Europe this season, his appearances including concerts in major cities of Spain, Norway and Sweden. . . .

The first performance of a new Concerto for Violin, Piano, and Orchestra by the Brazilian composer RADAMES GUALTALI was broadcast over the Brazilian National Radio recently, and beamed to North America, played by the composer at the piano, OSCAR BORGERTH, violinist, and the National Radio Orchestra. The composition is dedicated jointly to Mr. Borgerth and to JULES WOLFFERS, pianist and member of the Boston University musical faculty. . . . ANTONIO DE ALMEIDA SANTOS, conductor, recently directed the National Symphony Orchestra of Portugal in a program broadcast from the Portuguese Radio Network studio. . . .

Within the next few weeks DON GILLIS, producer of the NBC Symphony Orchestra series, will record a number of his compositions in England, where he will direct the Symphony Orchestra of London. The records are being made for the Texas Christian University, which will release them under its newly created Fine Arts Label. This project will benefit American composers and American music through the fine arts department of the university. . . . ADELAIDE VAN WEY was soloist Feb. 19 for the American Folk Festival presented over WNYC, which was short-waved overseas via the Voice of America. . . . ETHEL BARRYMORE COLT will sing the stellar role in Johann Strauss' The Bat, Mar. 6, the third presentation in NBC's series of televised operas. . . . WQXR will broadcast the radio premiere of KAROL SZYMANOWSKI's Second Violin Concerto direct from Carnegie Hall on Mar. 5, when the station will air the first half hour of STUART FASTOFSKY'S recital. . . .

St. Louis Symphony in N. Y. Debut

The St. Louis Symphony Orchestra, under its conductor, Vladimir Golschmann, will give its first New York concert in Carnegie Hall on Wednesday evening, March 8. This is part of its initial tour of the Eastern seaboard, marking the orchestra's seventieth anniversary.

The orchestra will also be heard by members of the Music Educators National Conference, March 23, in St. Louis.

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SILHOUETTES By MARY CRAIG

This Thing Called Singing

Is it art or is it mechanics? One often makes this query when reading various treatises on this most debatable subject. As a famous teacher aptly stated, "There is only one physical act in phonation; but there are thousands of empirical and technical suggestions on how to do it."

Recently a new and entertaining book has offered ideas, some old, some put together with the twist that makes all the difference between clarity and confusion. This is Eugene Gambier's Your Guide to Successful Singing. It's worth reading—and more than once.

We may differ with the writer on his selection of vocalists to illustrate his points; we may find his "method" rigidly arbitrary—an enthusiast is likely to be insistent and even dogmatic on the question of his unalterable beliefs (which is one of the reasons why singing remains a lively, disputatious factor in music life, after hundreds of years of experimental study). In his suggestions, his warnings against fatigue signs, against misuse of voice and against the charlatan teacher, Mr. Gambier is rendering valuable service. His plea for rest periods, for musicianship, for body development and correct coordination in the manner of the trained athlete, should be *must* reading for aspiring young singers.

The general ideal of a teacher is one who has had the personal experience of performance before audiences, who knows what it means to walk across a stage and deliver authoritative vocal and interpretative work. But it does not necessarily follow, as Mr. Gambier assumes, that a great singer is a successful teacher. There have been, from time to time, singers of great note whose instruction work has been ruinous to pupils. We cannot wholly subscribe, either, to the idea that to be a teacher one *must* have been a singer. We have known several teachers who have not sung—at least, not professionally—but from whose studios have come outstanding artists. It's a gift!

Auditioning by the Pupil!

Mr. Gambier's idea that the prospective pupil should shop around and audition the teachers is a novel one. Established instructors will not welcome this attitude of criticism from beginners, to say nothing of the waste of their own time. The author's second suggestion in regard to the choice of a teacher we believe much more profitable; this is to listen to the teacher's pupils and judge from their exploits or deficiencies. A "big name" is not the sole criterion in this regard; clever publicity has made many a mediocrity famous. But a sincere student can often gauge correctly the merits of these exemplars of teaching from their style, ease of production and general excellence of performance.

Mr. Gambier's plea for avocational singing is an excellent one, although it is strange to discover the remunerative church choir work placed in that category. It has always been our belief that technical control, fluency and audience appeal were required in greater measure for the non-colorful, exacting oratorio than for the costumed, scene-framed opera, or for the lights and flowers of concert. He is, nevertheless, completely right in desiring a screening of talent and a diverting of the un-equipped or unsuited into non-competitive paths of musical endeavor.

Your Guide to Successful Singing argues the cause of voice conservation in an interesting, arresting manner. Clever captioning, witty examples, sincerity in analyzing problems, and an earnest attempt to enumerate pitfalls and lay out a safe course, add to the entertainment and educational values of the book. While disagreeing vehemently with several charts and *fundamentals*, this reviewer liked the format and the text matter of the book. It opens up discussion of many sore issues which in the present era of many glorious voices, but average inferior production, plus the plethora of mushrooming "studios," cause a certain alarm. Registration and standardization have been before the major teacher organizations innumerable times; these are not new. But the ways and means of achieving Utopia in the voice world still elude the mentors.

Kurt Baum Talks of Languages in Operas

When Kurt Baum sang a splendid Samson in the Metropolitan's recent presentation of the melodious Saint-Saens score, few in the audience realized that it was his first portrayal of the role. "Yes, it was new," the tenor replied to a question. "But I try never to sing a part until I am completely sure of it. I find the Samson role a sympathetic one and I am convinced that the French language, like the Italian, has a brilliant effect on voices, purifying the quality, fining the thickness out of the resonation, and offering an opportunity for tonal fluency and smoothness. Not that one can achieve all of this through the text alone; but the word-color is beneficent. I am always happy in scores of the Romance tongues."

KURT BAUM, as Lohengrin, a role he sang this season.

The tenor's public hears him most frequently here as Manrico in Trovatore, as Rhadames in Aida, and in the exacting music of the Singer in the first act of Rosenkavalier—in the last for clear, telling singing he has few peers.

This season has brought new assignments and revivals of the roles of other years. Besides his first Samson, he sang his first Lohengrin, renewed his Don Jose in Carmen and added Des Grieux in Manon Lescaut and Prince Calaf to his varied "on call" repertory.

That Matter of Numbers

"Getting back to languages," Mr. Baum continued, "I believe many singers find difficulty with umlauts and diphthongs which take a certain phonic manipulation. The direct Italian and the clean-cut French appear to hold less of these vocal hazards. Perhaps that is why the Samson music seemed to roll out freely

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and easily. Or perhaps it was again my luck!"

When urged to explain, he laughed and finally admitted that every time he wears the Caruso costumes he has a success. "You see, I wore them in Samson and everything went well. I shall never forget a Gioconda in San Francisco when I had the Caruso costumes for Enzo. The press commented on the famed tenor's mantle on my shoulders, and were kind enough to say that the tones poured out like those of the master-singer. It was a memorable experience."

In Rosenkavalier, Mr. Baum sings his assignment from a tattered manuscript pieced and patched together with Scotch tape. It is the original scoring of the Singer's air made for Baum and given to him personally by Richard Strauss. The tenor would probably refuse to go on stage with a substitute sheet! Not that he is superstitious; he absolutely protests such an allegation! Yet Mrs. Baum said with a smile, "Five is his lucky number; he always wins on a 5, and Friday is his best day." Mr. Baum refused to commit himself.

Touring Plans

1950 (with a 5 in it) therefore promises to be an exceedingly fortunate year for the tenor; it is surely a busy one. At the close of the Metropolitan's New York season, he goes to Kansas City for a performance of the Verdi Requiem; flies across country to sing Canio in the Miami Opera's Pagliacci; then joins the Metropolitan on tour, singing in Samson, Aida and Carmen. The Mexico City Opera will present Baum as Pollione in Norma—this again is a first performance for him. He also will be heard there in Aida, Trovatore, Pagliacci, Fedora, Carmen (perhaps in Italian), Andrea Chenier and Forza del Destino. He has been commissioned by the Mexican Opera to prepare Don Carlos for next year's season.

Leaving Mexico, the Baums will wing their way to Europe, where opera in Verona, Rome and Switzerland, plus a concert tour on the Continent, will make up a heavy schedule of engagements lasting until September. Then they will return to America. Until the opening of the Metropolitan Opera in New York, Mr. Baum will be occupied with concert bookings in this country and Canada.

When asked how he managed to retain his buoyancy and spirit in the face of the hard work which a successful career demands, Mrs. Baum took up the story. "He doesn't smoke or drink," she said, "Kurt believes these otherwise pleasant diversions are injurious to a voice and therefore, unneccessary. He swims whenever possible and walks a great deal to keep fit."

In completing an interview with the tenor, one should not bypass a major asset in his life and career, beautiful Mrs. Baum, a true blonde type of Swedish-Russian descent, born in Switzerland and gifted with a sense of humor to match her beauty. The singer met her in New York, not in their European setting, but we'll wager the occasion was a Friday, the fifth of a fifth month.

N. Y. City Opera to Revive Turandot

The 13th season of the New York City Opera Company will open on March 24 and in commemoration of the 25th anniversary of Puccini's death, a new production of his Turandot will be given in Italian. This novelty, as well as Tosca, Boheme and Madame Butterfly, will be given during the week of April 14 to 21. The opening work will be Prokofieff's Love for the Three Oranges, of which a special students' matinee will also be given on a later date. The repertory will also include Don Giovanni, Marriage of Figaro, Tales of Hoffmann, Carmen, Traviata, Pagliacci and Cavalleria Rusticana. Thirty-three performances will be given, on Thursday, Friday, Saturday and Sunday evenings, Sunday afternoons, as well as three Wednesday evenings and one Saturday matinee.

Ullsperger Attractions Booked

F. J. Ullsperger, by arrangement with Stark-Layton, Inc., producers of radio and television programs, will handle concert assignments for Gordon Dilworth, young American baritone. The artist has sung in opera, operetta and concert, made a Parsifal recording with Melchior and Flagstad, and appears five times a week on New York DuMont television. A special feature he sometimes includes on his programs is a group of American folk songs, sung to his own guitar accompaniment. Ullsperger also presents Wasantha Wana Singh Group, starring Lakshimi in a program of Music and Dances of India; they are touring New York, New England, Canada and the Middle West this season. During March and April the Five-Wind Ensemble, also an Ullsperger attraction, plays in Pennsylvania, Missouri, Texas, New Mexico, New England, New York and Canada. Soloists continuing on the Ullsperger list are Jeanne Van Drooge, soprano (specialty, Dutch songs in costume); Herbert Sorkin, violinist; Rolf Persinger, violinist; David Soyer, cellist; Dorothy Parrish, pianist and Bartok-lecture-recitalist; Walter Hatchek, pianist; Sagul Trio (Edith Sagul, flute, Sebe Sarser, cello, Mary Michna, piano).

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Chicago Applauds Four Orchestras

By René Devries and Dosha Dowdy

CHICAGO.—The final pair of Thursday-Friday concerts by the Chicago Symphony Orchestra under Fritz Busch, with Nathan Milstein as soloist, must be recorded as one of the highlights of the season. Busch, an outstanding Beethoven interpreter, gave a reading of the D major (Second) Symphony that will be long remembered. Under his magisterial baton the work was played with beautiful tone, careful phrasing and a fluency uncommon in some more vigorous performances, though there was some imperfect intonation, and precision was not impeccable. Reger's "Romantic" Suite, seldom heard, was given a warmly-felt performance and paved the way for Milstein's applauded appearance in the Dvorak Concerto. Mr. Milstein also was soloist in the Tchaikovsky Concerto at the previous Tuesday afternoon concert, when Hindemith's Symphonic Metamorphosis on Themes of Weber was featured by the orchestra.

The previous week's concert was not as palatable to at least one auditor, who found the going heavy in Mendelssohn's overture The Lovely Melusina, Strauss's Don Quixote somewhat missed fire, though Edmund Kurtz occupied the spotlight reserved for soloists. However, the former principal cellist of the Chicago Symphony made a hit with his superb presentation of the Khachaturian Cello Concerto.

Philadelphians in Visit

There was much enthusiasm in the sold-out house which heard the concert presented by Eugene Ormandy and the Philadelphia Orchestra. The program was marked by the utmost finesse, and with all of the expertness, brilliance and remarkable sonority associated with this ensemble. There was not, however, always unanimous critical agreement with the conductor's interpretation — Beethoven's Fifth was over-turbulent at times, and Debussy's La Mer, clearly chiseled and beautifully colored, was slightly lacking in subtlety and fluency. Haydn's "Le Midi" Symphony was heard with sheer delight, and an enchanting performance of Honegger's Pastorale d'Été was given. Also programmed was Ormandy's transcription of Paganini's Perpetuum Mobile, which though performed with remarkable dexterity in the strings, does not lend itself well enough to orchestration, it seems, to warrant a place on such a concert program.

Business Men's Orchestra Applauded

The enterprising Chicago Business Men's Orchestra presented its second concert of the season in Orchestra Hall, Feb. 10, with Fritz Busch as guest conductor, and Louis Sudler, baritone soloist. Admirable performances of Weber's Overture to Oberon, Reger's Ballet Suite, and Dvorak's Second Symphony were given. Mr. Sudler was well supported by the orchestra in arias from Wagner's Tannhäuser and Massenet's Herodiade, sung with authority and beautiful tonal quality. After interpreting a group of songs by Peri, Malashkin, Malotte and Campbell-Tipton, with important piano accompaniments by Rhea Shelters, he was recalled for encores. Tribute was paid to Dr. George Dasch, regular conductor of the Business Men's Orchestra, now in his 15th year as leader of the organization.

Indiana U. Forces Appear

The Indiana University Symphony Orchestra, Ernst Hoffman, conductor, in its concert at the Studebaker Theatre on Feb. 5, presented three Chicago premieres by contemporary composers, and Brahms' Fourth Symphony. The orchestra responded well to Hoffman's understanding interpretations of these works in modern idiom—Richard Mohaupt's Town-Piper Music, and Euphorion: Scene for Orchestra, composed for a concert honoring the bicentennial of Goethe by Bernhard Heiden, professor of music at Indiana University, were attractive musically, and stimulated interest in further hearings. Both performances were well received. Anis Fuleihan, pianist and composer, was soloist in his Epithalamium, for piano and strings—variations on a Lebanese wedding song, with colorful musical content and skillful orchestration. The highly pianistic solo was expertly played, and the performance as a whole was applauded enthusiastically.

Andy-Stassevich Give Bach Concert

The Bach Memorial Concert heard by a discriminating audience in Kimball Hall, Feb. 14, was one of particular importance. Katja Andy, pianist, and Paul Stassevich, directing a Chamber Orchestra, assisted by prominent guest soloists, presented a program including the Brandenburg Concertos No. 2 in F major for trumpet, flute, oboe, violin and strings, and No. 5 in D major for flute, violin, piano and strings; and the D minor Concerto for piano and strings. These were given musicianly readings and the appreciative audience recalled Miss Andy repeatedly following her solo performance in the final offering. Assisting soloists were Joseph Stepansky, violin; Emil Eck, flute; Jerry Sirucek, oboe; and Leonard Weiss, trumpet.

Fine Arts Quartet in Chicago Premiere

The fifth concert of the Fine Arts Quartet series (Feb. 8) featured a first performance of Alexandre Tcherepnin's Second Quartet, in which he has employed the nine-step scale (a device introduced by Tcherepnin). The work had a well rehearsed performance, which revealed its polyphonic intricacies, remarkably ingenious effects and imaginative quality. Mr. Tcherepnin was brought to the stage and warmly acclaimed. Other quartets programmed were those of Mendelssohn (E flat, op. 2, No. 1), and Mozart ("Dissonance," C major).

Roosevelt College Quartet Gives U. S. Works

The all-American program presented by the Roosevelt College String Quartet in Fullerton Hall, Feb. 16, featured Roy Harris as lecturer on American Music Today, and as composer of his Quintet for Piano and Strings, with Johana Harris, soloist—robustly performed, and musically complicated on first hearing. Also programmed were a first Chicago performance of Walter Piston's attractive Quartet No. 3, warmer musically than some of the composer's larger works; and Quincy Porter's Quartet No. 6, which at once caught and held one's in-

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terest as a valuable work. The musicians gave well integrated, sensitive and technically proficient performances of the score, and provided reason for local pride in this high-ranking chamber ensemble.

Headliners in Recital

Headliners heard in Orchestra Hall recitals within the past fortnight were Vronsky and Babin, who highlighted their program with Schumann's Andante and Variations, and Mr. Babin's transcription of three movements from Stravinsky's Petrouchka, and indulged their many devotees with several extras; Joseph Szigeti, whose aristocratic art delighted his large audience throughout his program, with encores still in demand at literally the eleventh hour; Robert Casadesus, who brought his scholarly approach and superb pianism to performances of works including those of Rameau, Schumann, Bach, Beethoven, and his own brilliant Toccata; Claudio Arrau, whose artistic gifts, which have placed him among first rank pianists, were not consistently to the fore throughout the program. The artist was at his best in Chopin's Scherzo and in pieces by Fauré, Debussy and Ravel, and he was recalled to the stage for encores.

Fisk Singers Presented

The Fisk University Choir and Jubilee Singers appeared before a large audience at Civic Opera House, Feb. 12 in a concert managed by Philruth, Inc. The choir, returned after an absence of 12 years, can well be proud of its present achievements under the direction of John F. Ohl. The program began with a fine rendition of Robert Schumann's Talisman: God Is Lord. Still more effective was the singing of Bach's Jesu, Meine Freude. The first part also contained Mozart's Three Psalms. Jubilee Songs, as sung here by the Original Fisk Jubilee Singers in 1872, were presented by 12 members of the choir, who sang nobly. Other items were three unaccompanied motets by 16th and 17th century composers; Aaron Copland's Lark, a gem among modern choral works; a movement from the cantata Golgotha Is a Mountain—titled There Are Mountains in Africa, Too—by John W. Work, professor of music theory of Fisk University; and three settings of poems from Alice in Wonderland, by Irving Fine. Accompanists were Charlie L. Davis, Doris Jones, and Arthur R. Croley.

THE ROOSEVELT COLLEGE STRING QUARTET, Herman Ciebanoff, Morris Morovitsky, violins; Harold Klatz, viola; Karl Fruh, cello; with guest artist Maurice Dumesnil, rehearse Franck's Quintet in F Minor for Piano and Strings played on an all French program given as one of a series of six concerts scheduled this season in Fullerton Hall.

Among the Artists

The recital of modern French songs under the direction of Barre Hill, given in Recital Hall, American Conservatory, recently, was enjoyed by a large audience. Songs by Debussy, Poulenc, Honegger, Ravel, Milhaud and Ibert were sung by June Ericson, Sunya Lindseth, Phylistice Fisher, Robert Harris, Karl Anderson, Bette Stewart, Bill Beidler, Richard Carter, Matilda Nickel, John Drummond, Edalyn Bledsoe and William Paxton. William Browning was the accompanist.

Robert Macdonald recently appeared in joint recital with John Carter in Rockford, Ill. Mr. Macdonald is now on tour with Mr. Carter, who has bookings in Iowa, Wyoming, Utah, Washington, Oregon, California, Arizona and Texas. He will return to Chicago in time for special Easter and post-Easter choral services at Church of the Atonement.

Carol Smith's orchestra and choral appearances this season include those as soloist with the Racine Symphony Orchestra; the West Suburban Symphony; soloist in Brahms' Alto Rhapsody, with the Riverside Male Chorus; and a reengagement in May, with the Bach Festival Choir.

Betty Lou Grabenkort, soprano, pupil of Naomi Cook, was presented in joint recital with David Kessel, pianist, in the second annual Young Artists' Concert Series at the Berwyn Conservatory of Music. She was heard in songs by Bach, Beethoven, Schubert, Szulc and Puccini; and a group in English by Watts, Rachmaninoff, Hageman and Charles.

The Men's Glee Club of Elmhurst College and Myron Carlisle, baritone, assisted by Richard Bloesch, pianist, were presented in recital on Feb. 1 at Elmhurst College Chapel, by the local chapter of the American Association of University Women. Mr. Carlisle is director and Gene Kuehl assistant director of the Glee Club.

Chicago University News

Highlighting late winter activities of the University of Chicago's music department are: a "premiere concert" including Mozart's Horn Concerto No. 2, Gluck's Symphony in F major, Buxtehude's cantata Das neugebor'ne Kindelin, and Schütz's two Symphoniae Sacrae, receiving their first performance in the United States, and Palestrina's Two Madrigals, not heard here before; the first clavichord concerts to be given in Chicago, presented by Ralph Kirkpatrick; and a world premiere of Hugo Kauder's Second Symphony; Alexander Schneider's recitals of Bach unaccompanied Violin Sonatas and Partitas—the last features of the University of Chicago's Bach memorial series, and the New Lyric Stages production of Mozart's Cosi Fan Tutte, presented by the Renaissance Society.

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CHICAGO

(Continued from preceding page)

Festival at Univ. of Illinois

Feature attractions of the festival of Contemporary Arts being held at the University of Illinois, Feb. 26-April 3, will include appearances of Igor Stravinsky, Aaron Copland, Arthur Berger, composers; Archibald MacLeish and Dylan Thomas, poets; Marc Connelly, dramatist, and other notables. New features of the music section of the festival will include a nation-wide contest for orchestral works to be judged at a festival concert, a program by the University's Opera Workshop, and a concert of contemporary English chamber music played by the Walden String Quartet, U. of I. artists-in-residence.

Soulima Stravinsky, son of the noted composer, will join the faculty of the University of Illinois in September as associate professor in the School of Music, it was announced.

Michaels Memorial Fund Announces Award

CHICAGO.—The executive committee of the Michaels Memorial Fund of the Ravinia Festival Association announces a music award to provide an opportunity for the advancement of the careers of young musicians. The award has been established to commemorate the lives of Mr. and Mrs. Joseph E. Michaels of Highland Park, Ill., who were fatally injured on Feb. 19, 1949, in an air collision over Coventry, England. The scholarship fund was founded as a living memorial by the many friends of the Michaels.

Candidates in voice or any instrument lending itself to orchestral performance, other than the organ, are eligible; they must be eighteen years of age or older, and American citizens, or have shown an interest in becoming American citizens. The award includes a personal appearance on radio station WGN in June, 1950; a $1,000 scholarship grant; and a personal appearance as guest with the Chicago Symphony at the Ravinia Festival in the summer of 1951. Application must be filed prior to March 15, 1950. Application forms and full details may be obtained by writing to the Michaels Memorial Fund of the Ravinia Festival Association, Room 1825, 122 South Michigan Ave., Chicago, Ill.

Atlanta Symphony Applauded

ATLANTA, GA.—The current music season is marked by mounting enthusiasm for the series by the Atlanta Symphony under Henry Sopkin, conductor. The programs have fulfilled admirably their purpose of diverse appeal to a large cross-section audience.

At the gala opening, guest-artist Dorothy Kirsten was heard by a capacity attendance of 5,100 in arias from Madame Butterfly, Boheme and Louise. Accompaniments under Mr. Sopkin's sensitive guidance provided inspirational support. Beethoven's Eroica Symphony—perhaps a rather too ambitious venture for a young and unseasoned ensemble—companioned by commendable readings of Mozart's Overture to Don Giovanni and Enesco's Roumanian Rhapsody in A comprised the orchestral offerings.

A sold-out house was the response to an all-Tchaikovsky program, fourth in the series. Opening with Serenade in C major for strings. Sopkin also led his forces in a stirring performance of the popular Fifth Symphony. A reading of the Violin Concerto by Tossy Spivakovsky, substituting for Albert Spalding, infused that somewhat tarnished masterpiece with new beauty and luster.

The fifth concert included a technically brilliant performance of Rachmaninoff's Second Concerto by Jacques Abram, pianist, substituting for Herman Allison, native Atlantan, on tour this season as accompanist for Margaret Truman. Beethoven's Fifth Symphony was given a musical interpretation, and symphonic poem, Perelandra, by Philip Warner, composed for Mr. Sopkin and the Atlanta Orchestra, was cordially received.

On Jan. 29, the magic of a name, Shakespeare to the contrary, attracted the season's record audience to acclaim Oscar Levant in exhilarating performances of Gershwin's Concerto in F and Rhapsody in Blue.

An all-orchestral program on Feb. 11 brought further proof of the ensemble's splendid progress. There were performances of Academic Festival Overture by Brahms; Song against Ease, symphonic poem by Jeanne Boyd, Chicago composer-pianist; Masquerade Suite by Khatchaturian, and Symphony No. 5 by Dvorak. Miss Boyd acknowledged in person the warm applause. M. B.

Ft. Collins Orchestra Series

FORT COLLINS, COLO.—The Fort Collins Civic Orchestra (Will Schwartz, conductor) has scheduled a minimum of three concerts for 1949-50. Membership in the group has doubled in this, its second season. There are now 60 members, consisting of students and townspeople.

Franceschi in Phoenix

Vera Franceschi played the Second Piano Concerto of Edward MacDowell with the Phoenix (Ariz.) Symphony Orchestra under Robert Lawrence. This was her 15th performance of the work. Dr. Serge Koussevitzky, who attended the rehearsal, has invited Miss Franceschi to appear under his baton.

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NEW YORK CONCERTS

(*Continued from page 11*)

as beautiful a reading as the lovely Bach E minor organ prelude (in a transcription by Siloti) that opened the program. E. S. B.

Leopold Teraspulsky, Feb. 6, E.—The young cello virtuoso had the efficient piano support of Paul Ulanowsky in a program of infrequently heard works. Two previous Town Hall recitals are credited to Mr. Teraspulsky, who has been studying in France with Casals. The latter's influence is apparent in his fine technique and painstaking attention to detail. His best playing was possibly in Bach's unaccompanied Suite No. VI in D major, marked by noble purity of tone. The recital began with a Bach Aria, reverentially treated, followed by an exhibition of complete teamwork in the Elgar Concerto in E minor. These qualities also marked the Poulenc Sonata for Cello and Piano (1948), a work making heavy technical demands on its performers who did it more than justice. H. I. B.

Rosalyn Tureck, Feb. 8, E.—The variety and vitality in the work of one master were again conveyed by this extraordinary pianist and musician in the second of three all-Bach recitals. Qualities from devoutness to daintiness were illuminated in a program containing the Capriccio on a Departing Brother, an Adagio in G, the Italian Concerto, the D major Partita and the A minor Partita. Contrasts between and within these Baroque compositions became realities. Therefore structure and strength were not absent. E. B.

Early Music Foundation, Feb. 11, E.—A program by Purcell was presented by this organization, under the direction of Ruth Kisch-Arndt. The list, devoted to noble music, offered in addition to vocal numbers with instrumental ensembles of varied combination accompanying, the first American performance of Saul and the Witch of Endor, for soprano, tenor, bass, and harpsichord, a paraphrase of the 28th chapter of the first book of Samuel, in the realization of Benjamin Britten, and staged by Frederic Cohen.

Besides Mme. Kisch-Arndt, the participants included Mary Graham, mezzo-soprano; John Druary, tenor; Seymour Mandel, baritone; Edward Anasara, bass; Howard Boatwright and Rubin Decker, violas d'amore; Nathan Gottschalk, alto viol; Janos Scholz, cello; Robert Conant, harpsichord; Edward Sadowski, Ted Weis, trumpets, and a choral group of the City College Sxtension Program, Karl Odler, director. H. W. L.

New Friends of Music, Feb. 12, 5:30 p.m.—In their 250th concert this group presented the Roth Quartet (Feri Roth Josef Smilovits, violins; Nicholas Harsanyi, viola; Janos Scholz, cello) Nikita Magaloff, pianist, and Fred E. Klein and Daniel Cowan, hornists. Brahms' Piano Quartet in G minor, op. 25, had a beautifully integrated performance. Mozart's Quartet in D minor (K. 172) was delightfully projected. The same master's Divertimento in D major (K. 334), for string quartet and two horns, closed the successful concert. H. W. L.

Feb. 19, 5:30 p.m.—Joseph Szigeti presented two of the gigantic sonatas for violin solo by Bach, in C major and G minor. A highlight of artistic and musical achievement, these readings will stand out in the memory of those present. The program also included Mozart's Eine Kleine Nachtmusik, played with finesse and delicacy by the Gimpel Quartet (Bronislav Gimpel, Archie Levin, violins; Ralph Hersh, viola; George Ricci, cello) with the assistance of Philip Sklar, double bass. H. W. L.

TOSCA STANDS AT BAY . . . Scene from Act II of Puccini's work as staged by the Miami Opera Guild, with Sara Menkes and George Czaplicki. Dr. Arturo di Filippi is director of the Guild, now in its ninth season. Other artists heard in the Tosca performances were Stella Roman (title role on first night), Michael Bartlett, Lloyd Harris and George Tallone. Enrico Leide conducted, and Anthony Stivanelli was stage director.

The Musicians' Guild, Feb. 13, E.—This fine organization offered a program which was framed by the Kroll Quartet in Schubert's String Quartet in D minor (op. posth.) and Haydn's String Quartet, op. 77, No. 1, in G major. It presented in addition telling performances of Debussy's Sonata for cello and piano by Leonard Rose and Frank Sheridan, and Bartok's Sonata for two pianos and percussion with Sheridan and Leo Smit, pianists; Howard Farberman and Alfred Howard, percussion. H. W. L.

Trinity Chorus, N. Y. debut, Feb. 15, E.—The sixty-voice Trinity Chorus, assisted by 20 members of the New York Philharmonic-Symphony, made an impressive first appearance under Walter Baker. The cappella work was laudable. The program offered Bach's Cantata No. 1 Motets by Palestrina, Byrd and Bach; the Mystic Trumpeter, by Dello Joio; Serenade to Music, by Vaughan Williams and William Schuman's A Free Song. Soloists were Barbara Stevenson, soprano; Dorothea Bethelsen, contralto; Lucius Metz, tenor; Ben De Loache, baritone. M. C.

Albeneri Trio, Feb. 16, E.—Erich Itor Kahn, pianist; Giorgio Ciompi, violinist, and Benar Heifetz, cellist, opened with Haydn's Trio in E flat in a straightforward reading. Certain readjustments of the original score, made for better tonal balance, proved beneficial. Malipiero's Sonata a Tre (commissioned in 1927 by Mrs. Elizabeth Sprague Coolidge) had its first hearing in New York. The work uses all three instruments only in the third movement. The first is for

(*Continued on following page*)

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NEW YORK CONCERTS

(Continued from preceding page)

violin and piano, the second for cello and piano. It is impressionistic music of finesse; and technically the composer is a master of construction.

Schubert's Trio in E flat, op. 100, closed the concert. The fine musicianship of all three artists was noted throughout the program. H. W. L.

George Copeland, Feb. 18, A.—The pianoforte vibrated with sonic color under the hands of a master player. Mr. Copeland commenced with a 16th century Suite, Vive Henri IV, by a forgotten composer. Later came the specialty of the pianist—Debussy's exquisitely designed Suite Bergamasque; La Cathedrale engloutie; Dance Sacrée; Pour le Piano; Feuilles mortes; La Puerte del Vino; La terrasse des audiences du clair de lune; Les Fees sont d'exquises danseuses; Et la lune descend sur le temple qui fui; Danse de Puck; L'Après-midi d'un faune (arr. Copeland); Reflets dans l'eau; Poissons d'or, and Feux d'artifice. A Rameau Suite was also delightfully played. M. C.

Davis Shuman, Feb. 18, 5:30 p.m.—Two premieres and several transcriptions were played by the trombonist Davis Shuman and a group of assisting artists that included Vivian Rivkin and Robert Starer (pianists), Ruth Posselt and Helen Kwalwasser (violinists), Maxine Johnson and Marcella Eisenberg (violists), Madeline Foley (cellist) and Lois Wann (oboist). In such works as Mozart's Horn Quintet, Haydn's Barytontrio in C and Hindemith's Trombone Sonata, Shuman again showed the potentialities of the trombone as a solo instrument, getting from it an amazing variety of effects, and a noble, rich tone.

The two premieres were Roger Goeb's Quintet for trombone and strings, and Robert Starer's Concertino for oboe, trombone, violin and piano. The Goeb work was of an orthodox sort of Hindemithian modernity, lacking distinctive profile; the Starer, in which the composer played the piano part, had more individuality and a warmer, more melodic quality. Also on the program was Robert Kahn's Serenade in F minor, engagingly played by Miss Rivkin, Miss Wann and Mr. Shuman. R. K.

Balbina Brainina, Feb. 18, E.—Melodiousness, warmth and enthusiasm predominated in the playing of the mature Russian-born pianist. Her program, mainly familiar Mozart (the great C minor Fantasy), Chopin, Beethoven and Scriabin, included an unfamiliar Haydn Sonata in G and the first performance of Robert Starer's partially atonal and alternately dreamy and sturdy Five Caprices. Generally Miss Brainina re-created music with freshness as well as lovely, dark tones; particularly so, Chopin's A minor Mazurka, op. 17, No. 4, and most of Beethoven's E flat major Sonata, op. 31, No. 3. If she could not produce every staccato in the sonata's Allegretto division or maintain resonance and accuracy in the dramatic passages of Chopin's G minor Ballade, she did much to reveal the spirit of each. A worthwhile pianist, she has more temperament than control. E. B.

TIMES HALL

Seymour Mandel, Feb. 5, E.—Mr. Mandel's audience responded cordially to this recital, which revealed the artist as a young man with an excellent flair for the dramatic as well as a full, resonant voice. His concert was notable for its programmatic variety. The second half featured five Gretchaninoff songs, one of which was completed for the recital. All were beautifully written and enthusiastically received. The distinguished Russian composer, with whom Mr. Mandel coached these songs, acknowledged the applause from his place in the audience.

Songs in MS. by Frederic Kurzweil, Arved Kurtz, Terrell Kirk, Jr., and Joseph Shannon completed the program. They were well written and effectively presented; Mr. Shannon seemed to have the greatest dramatic impact. Before intermission, Mr. Mandel sang early English songs, works by Carl Loewe and Hugo Wolf, and a Mozart aria. Mr. Kurzweil played exceptionally fine accompaniments. G. B.

Mannes Trio, Feb. 7, E.—In the second of three concerts, Leopold Mannes, piano; Vittorio Brero, violin, and Luigi Silva, cello, confirmed the fine impressions made earlier in the season. In addition to maintaining high standards of musicianship, this group is wise in program building. The novelty was Pierné's Trio in C, played probably for the first time in New York. Its brilliant writing and beautiful performance made it one of the high points of the evening. Beethoven's Trio in E flat major and Brahms' Trio in B major were also given understanding interpretation. G. B.

Lillian Freundlich, Feb. 12, E.—Miss Freundlich's playing is musically convincing at times but uneven in quality. Much of it lacks imagination, and her technical proficiency is not always great enough to create the necessary tonal variety. The pianist seemed at her best in Leon Kirchner's Sonata (1949) and a group of four Brahms Ballades, op. 10. The sonata is a well written work, containing many strong dissonances used with excellent dramatic impact most of the time. The composer bowed from his place in the audience. Beethoven's Eroica Variations were another major offering, and there were three delightful 16th century Spanish sonatas and Liszt's Mephisto Waltz. G. B.

Angela Chope, soprano, Feb. 14, E.—Miss Chope's interesting program featured three composers, Beethoven, Brahms and Wolf, and included some rarely heard works of each, such as four items from Wolf's Spanisches Liederbuch. Having given herself this challenge, Miss Chope seemed nervous about meeting it.

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The soprano possesses a voice of natural loveliness and rich quality, and for most of the program its beauty was in evidence. But there were lapses, especially at the beginning, into unsteadiness and spread tones. At the piano was the musicianly Walter Bricht. D. B.

International Music Guild, Feb. 18, E. —The program was in some respects hardly a reviewer's item, but several soloists evidenced potentials for career singing. Among these was Barbara Alan, soprano, with audience appeal and a voice as pretty and fresh as her face. She displayed sense of style and mood values. Anita Garrett also has a voice above the average, long ranged, brilliant in staccati, and holding sweetness of quality into coloratura heights. Intensified, correct coaching should make this soprano an outstanding performer. Also appearing to the delight of their numerous friends were the director of the project, Ernst Fischer, baritone; Lawrence Hill, baritone; and Henry Schlecter, tenor. Accompanists were Marienka Michna and Frieda Remmler. M. C.

N. Y. Madrigal Society, Feb. 19, A.—Two award winners in the contest sponsored by the New York Madrigal Society (Marguerite Potter, founder) were presented in debut recital. Charlotte Bloecher, soprano, was heard in two groups, a bird's-eye survey of what appears to be a varied repertoire. She sang taxing Bach, Purcell and Mozart airs with fluency and style, and the quality of her voice grew warm in the Hugo Wolf songs. The singer also showed ability to cope with the modern in numbers by Hindemith, Vanderlip and Sacco. She was ably supported by the accompaniments of Otto Guth.

Virtuoso skill and well wrought interpretative delivery distinguished the playing of Nina Gerverts. Commencing with the Vieuxtemps Concerto in D minor, the young violinist showed equal facility in the romantic and the contemporary music. The Stravinsky and Sarasate works held few technical hazards. But one felt, as always, that the Bach Partita should be programmed only after long years of career performance, as it exacts supreme mastery. Alice Shapiro played excellent accompaniments. M. C.

Detroit Forces Join in Bach Commemoration

DETROIT. — The Bach Commemoration Concert at Masonic Auditorium was an important musical event and great credit is due its 57 sponsoring organizations. Leonard Bernstein, in the dual role of conductor and pianist, kept the choral and orchestral forces under control at all times, although a different seating arrangement for the chorus might have brought a better blend and balance between singers and orchestra.

The Madrigal Club (August Maekelberghe, conductor) and the Orpheus Club (Dr. W. Lloyd Kemp, conductor) joined with good tonal effect in the chorus portions, which included the Cantata No. 4 and the Magnificat in D. While rehearsal time together was limited, more care should have been given to diction, especially in the cantata. Soloists for the Magnificat were Nadja Witkowski, Virginia Housey, Julia Sturges, George Thomas and Marshall Bruce.

The Brandenburg Concerto No. 5 was well received, with Bernstein playing the solo piano and Joseph Knitzer, violinist, and Otto Kreuger, flutist, carrying the other solo lines. In the Concerto for Three Pianos and Orchestra, Mischa Kottler and Karl Haas joined Mr. Bernstein in an excellent performance. The augmented Little Symphony Orchestra—that valiant group of Detroit artists who refuse to allow orchestral music to die in this city—provided good accompaniments for soloists and chorus. With so many fine groups as sponsors, the project might perhaps develop into an annual festival.

Women's Symphony Heard

The Detroit Women's Symphony Orchestra, Victor Kolar conducting, gave their first concert of the season to a capacity house in the Scottish Rite Cathedral. This group was organized three years ago under the sponsorship of the Tuesday Musicale and has made improvements each season. While many of the players are young, there are enough seasoned orchestral musicians to lend solidity to the sections. Mischa Kottler performed the Chopin E minor Concerto and was given an ovation. The orchestra proved capable of providing sensitive accompaniments. The fine playing of Blanche Oestrike, flutist, in Mr. Kolar's Bagatelle for flute and strings was especially applauded.

Oscar Levant, appearing in the Masonic Temple Series, again demonstrated his cleverness at the microphone in addition to artistry at the keyboard. A large number of business men in the audience seemed to thoroughly enjoy the departure from the usual piano recital as they listened to compositions from Bach to Gershwin.

Chamber List

The New Friends of Music Quartet, making its first appearance in this city, played to the discriminating Pro Musica audience. Hortense Monath displayed her fine talent with string players Bronislav Gimpel, Frank Brieff and Jascha Bernstein in excellent performances of the Brahms A major Quartet and the Fauré First. There were a relatively few listeners who enjoyed the Hindemith String Trio; the balance of the audience seemed to derive a limited pleasure from the work.

The Detroit Town Hall presented the final musical feature of their series in the piano recital of Mario Braggiotti. We have heard this artist many times with orchestra and as a duo-pianist, but we enjoyed him more as a soloist. He delighted his large morning audience with a program of numbers ranging from Bach to his own Five Caricatures on Yankee Doodle. MARION GERHARDT.

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Bostonians Premiere New Schuman Violin Concerto

By Jules Wolffers

BOSTON.—Favorite topic of discussion here during the past fortnight has been the remarkable violinism of Isaac Stern. For the 15th pair of Boston Symphony programs under Charles Munch the young soloist introduced William Schuman's Violin Concerto and played the familiar but ever-fresh Mendelssohn Concerto. The new work appears to be fiendishly difficult, although Stern's art conquered all with seeming ease, to give an excellent exposition for the premiere. Undoubtedly the Concerto is a skillful, intelligent and forceful piece of work. Yet, judging by the audiences' reaction, it is not destined for early public acceptance. Reaction to the Mendelssohn was in ratio to the splendid performance it received from all hands.

The program opened with Barber's Overture to The School for Scandal. The conductor's reading of the Mendelssohn "Reformation" Symphony was perhaps the best given here in recent years.

After his success as soloist, Mr. Stern went on to another triumph as recitalist. For a Boston Morning Musicales concert on the School of Occupational Therapy Series, he played Haydn, Beethoven, Mozart, Szymanowski and Ravel works with the assistance of pianist Alexander Zakin. There may have been those in the audience incapable of understanding some of the music or the high level of performance that recreated it. Perhaps for this reason, Mr. Stern cut one of the works off short. But those who understand and appreciate fine fiddling were aware of the recitalist's power and perception.

Opera and Dance Events

For its season's finale, the New England Opera Theater presented a smartly-paced Rigoletto in English, with cuts restored and the scene relaid, as it was originally, in Paris. Under Boris Goldovsky, orchestra and singers scored in a well-rounded and finely-shaped show that left nothing to be desired. Principals Adele Addison, David Lloyd and Robert McFerrin were completely satisfactory with effective collaboration from the whole ensemble.

Jan Veen's venturesome Boston Dance Theater has certainly taken hold. Audiences have grown steadily with each successive event and the Boston Conservatory Auditorium presented a comfortably filled aspect when Pola Nirenska, latest on the series, showed imagination and dramatic talent in her solo recital. Miss Nirenska ranges the world for inspiration—Greek, Spanish, French, the East, Irish, Polish, all were represented. Her work is compelling and her genre pieces delightful. Lucy Wilbur-Peterson was the pianist.

Recital Offerings

Of appearances by local musicians the program of Alfred Rosbash, baritone, at the International Institute easily took top honors. Except for an opening Italian group, the program was made up of lieder by Schubert, Schumann, Strauss and Wolf. In addition to fine vocal equipment, the recitalist showed an acute awareness of style and a commendable devotion to the music. He justly received an ovation from an extremely critical and musically-wise overflow audience.

Among the visitors, particular interest was shown in the return here of Benno Moiseiwitsch, who attracted a large audience for the Richmond Celebrity Series at Jordan Hall. Almost the Hub's whole piano world was present to applaud the artist in Beethoven, Schumann, Moussorgsky and Chopin. With the exception of a somewhat routine "Pathetique" the recital was a thrilling experience.

At John Hancock Hall, the baritone Aubrey Pankey drew a good house under the Hargoode management to give his hearers some first-class interpretations. He sings effectively and artistically, with exquisite *piano* and *mezza-voce*. This program was followed by another at the artist's Alma Mater, Boston University College of Music, where he showed that the previous day's success was no accident.

Aaron Richmond programs included Mildah Polia at Jordan Hall, with the mezzo scoring in her largely French groups ably assisted by Richmond Gale; Maryla Jonas, in a well-received Boston debut at the same hall, displaying many pianistic virtues; and a splendid recital by soprano Adele Addison which showed much improvement over her appearance last season and which heralds well for her future. Robert Ewing was a sympathetic accompanist.

Three local composers were heard by Salon of Allied Arts—Robert Bennett-Kaplan in his Piano Sonata, op. 28; Dayton Newton in a Piano Rhapsody, and Maurice Goldberg with his piano-violin Sonata played by Stanley Meyers and Chester Fanning Smith.

Latest to appear on the Boston Dance Theatre Series at the Boston Conservatory Auditorium were Emily Frankel and Mark Ryder, whose joint efforts pleased a large audience. It is pleasant to record that Jan Veen's challenging presentations have attracted successively larger audiences for each of his events.

San Carlo Opera Series

And to round out a busy period, Fortune Gallo's San Carlo Opera did a swell job for a week's stay at the Bos-

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ton Opera House. Patrons were given exactly what they wanted—Aida, Carmen, Butterfly and the rest, and the singers outdid themselves to produce worthwhile entertainment of superior grade. Among those singing the leading roles were Mina Cravi, Lorraine Calcagno, Mario Palermo, Court Fleming, Paolo Castelpietro, Stefan Ballarini, Fausto Bozza, Dianne de Sanctos, Martha Larrimore, John Cortay, Mollie Knight, Victor Tatozzi, Adrien LaChance, Rina Telli, Alceste Laurenti, William McCully, David Poleri and Nino Manfredo. Principal dancers were Lydia Arlova and Lucien Prideaux; Carlo Moresco was conductor and Mario Valle the director.

Berkshire Festival Plans Are Announced

The first announcement of plans for the 1950 Season of the Berkshire Festival by the Boston Symphony Orchestra, to open at Tanglewood, Lenox, Mass., on July 8, was issued on Feb. 15.

Charles Munch, conductor of the Orchestra, will spend the coming summer in Europe. The festival concerts will be conducted by Serge Koussevitzky, who is the director of the Berkshire Music Center at Tanglewood, and Leonard Bernstein and Eleazar de Carvalho, who are on the faculty. Dr. Koussevitzky will conduct six of the nine concerts in the great Music Shed on Thursday evenings, Saturday evenings, and Sunday afternoons, beginning July 27. Six concerts with a smaller orchestra in the Theatre-Concert Hall will be led by Dr. Koussevitzky on three Saturday evenings and Sunday afternoons, July 8-9, 15-16, 22-23. In observance of the bicentennial of the death of Bach, the first four of these programs will be devoted to his music. The last two will be of Mozart works.

The concerts in the Shed will extend from July 27 through August 13. The programs will be drawn mostly from the standard repertoire, with emphasis on Bach in the performance of his B minor Mass in two parts, on the evening of Aug. 10. New works to have their first performances will be Nicolas Nabokov's La Vita Nuova and David Diamond's Timon of Athens, by Koussevitzky and Bernstein respectively. The Third Symphony of the Brazilian, Claudio Santoro, will be introduced by his compatriot, Carvalho. The Bach programs will include the six Brandenburg concertos, the four suites, Cantatas Nos. 12, 50, 80, 83 and 161, prepared by Hugh Ross. Concerto No. 8 and the Violin Concerto in E major. The Mozart programs will include Eine Kleine Nachtmusik, the "Haffner" Serenade and Wind Octet, a piano concerto and concerto for two pianos, Symphonies Nos. 33, 34 and the "Jupiter." The programs for the first week in the Shed will include the following symphonies: Beethoven's "Eroica," Sibelius' Second, Bruckner's Seventh, Mendelssohn's "Italian" and Brahms' Second. Wagner's Siegfried Idyll and Tannhäuser Overture will be played, and the new Diamond number. In the second week, Beethoven's Sixth Symphony ("Pastorale"), Strauss's Death and Transfiguration and Till Eulenspiegel, Haydn's "Oxford" Symphony, Prokofieff's Second Piano Concerto and Scythian Suite, Ibert's Escales, Rimsky-Korsakov's Scheherazade and the new works by Nabokov and Santoro will be programmed. In the last week, Bach's Mass in B minor, Ravel's Mother Goose, Alborada del Gracioso, and Piano Concerto, Berlioz' Romeo and Juliet excerpts, Prokofieff's Sixth Symphony and Brahms' Symphony No. 1 will be heard. Soloists will be announced later.

Auditions for admission to the student orchestras at the Berkshire Music Center will be held at Carnegie Recital Hall, New York, for strings, March 15; woodwinds, March 16; brass, March 17 (all at 10 a.m.) and piano, March 17, 11:30 a.m.; timpani and harp, backstage at Carnegie Hall, March 18 at noon.

Firkusny Plays at Hunter

Rudolf Firkusny's only New York solo recital of the season took place on Feb. 11 when he played on the Hunter College Subscription Series. Starting with Mozart's Fantasia (K. 475), the pianist continued with Dussek, Beethoven, Schumann, Debussy and Stravinsky. Firkusny's Schumann C major Fantasia has become a standard and familiar item in his repertoire but what was new and exciting to this listener were the Three Movements—Russian dance, At Petrouchka's and Carnival—from Stravinsky's Petrouchka, arranged for piano by the composer. With the technical difficulties posing no problems whatsoever, the pianist fully realized all of the magic, color and character of this brilliant and imaginative score. R. K.

Teyte Visits Pittsburgh

PITTSBURGH, PA.—On Feb. 27 Maggie Teyte opened a new series, sponsored by the Carnegie Institute, of 21 talks on cultural topics. She spoke on How I Sing My Songs. Sigmund Spaeth, Virgil Thomson, Burl Ives, and Boris Goldovsky are among other speakers on music.

Egk Ballet Staged in Berlin

BERLIN.—The Municipal Opera premiered with considerable success the ballet Abraxas, with score by Werner Egk. It is based on the Faust legend.

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PASSED AWAY

SIR HARRY LAUDER, 79, world-famed singer and comedian, passed away at his home in Strathaven, Scotland, on Feb. 26. Famed for Roamin' in the Gloamin', I Love a Lassie and other songs, he toured the United States numerous times and was knighted in 1919.

JOSEPH ZOELLNER, Sr., 88, violist and teacher, died on Jan. 24 at his home in Los Angeles. He was born in Brooklyn, N. Y., where he directed music in the schools for some 20 years. From 1907 to 1912 he taught and played in Brussels. With his children, he formed the Zoellner Quartet, which gave many hundreds of concerts in the U.S., in Paris, London, Berlin and Cologne.

E. PRESSON MILLER, 86, voice teacher, died in New York on Jan. 19 after an illness of nine months. Mr. Miller was a charter member and former president of the New York Singing Teachers' Association. He was a prominent teacher of voice, and occupied the same studio in Carnegie Hall for almost fifty years.

MME. CAMILLE SAINT-SAENS, 94, widow of the noted composer, died in Bordeaux, France, on Jan. 30.

REGINALD SWEET, 64, composer, died in a New York hospital on Jan. 12. Born in Yonkers, N. Y., he was vice-president of Sweet-Orr & Co., clothing manufacturers, but had been active in music as well. After graduation from Harvard in 1908, Mr. Sweet studied piano in Berlin for several years. He composed an opera in one act based on Synge's Riders to the Sea, from which the prelude was played in 1916 by the New York Philharmonic.

MARTINO ROSSI, 58, baritone and teacher, passed away at his home in New York on Feb. 5. Mr. Rossi had sung with opera companies in Chicago, Philadelphia and New York. For the last ten years he had also been active as a voice teacher. Surviving are five sons.

ROSALIE HELLER KLEIN, 92, who organized and was for many years the president of the New York Matinee Musicale Club, died in this city on Feb. 14. Mrs. Klein was born in Knightstown, Ind., and lived in Cincinnati for a number of years, where she was active in local musical activities.

ELIZABETH CAMPBELL, a founder and former national president of Sigma Alpha Iota, national music fraternity, died recently at her home in Ann Arbor, Mich. Miss Campbell was a graduate of the University of Michigan, where she taught for some years, and later was secretary in the University College of Engineering.

ALEXANDER PETSCHNIKOFF, 77, violinist, passed away in Buenos Aires last November, according to advices recently received in New York. He was born in Jeletz, studied at the Moscow Conservatory, where Scriabin and Rachmaninoff were his fellow students, and there won a gold medal. He toured Germany as a violinist, and in 1906-7 in America. In 1910 he was named a Royal Professor in Berlin, and taught at the Munich Academy, 1913 to 1921. After 1926 he was professor of violin at the Stern Conservatory, Berlin.

JAY WITMARK, 77, retired music publisher, passed away at his home in New York on Feb. 16. Mr. Witmark, with his brothers Julius and Isidore, in 1883 founded the publishing firm of M. Witmark & Sons, which took a leading place in the popular music field.

MARIE DE KYZER, lyric soprano and voice teacher, died at her home in Jackson Heights, Queens, on Jan. 23. During her active concert career, she had appeared widely as an oratorio and festival soloist, including the Boston Handel and Haydn Society, the Worcester Oratorio Society, and the Chicago North Shore Festival. She is survived by a daughter, Jean Cumming.

MARGUERITE BITTER, 50, concert pianist, died in Los Angeles on Jan. 9 following injuries received in a motor accident on Oct. 30.

NORA CRANE HUNT, until 1941 a member of the voice faculty of the School of Music of the University of Michigan, passed away in Ann Arbor, Mich., where she had resided for many years. She was one of the founders of Sigma Alpha Iota, national music fraternity.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

March 1. Pia Sebastiani, pianist, CH, E; Rosalyn Tureck, pianist, TH, E; Bennington Ensemble, TiH, E.

March 2. New York Philharmonic-Symphony, Victor De Sabata conducting, CH, E; Mary Simmons, soprano, TH, E.

March 3. New York Philharmonic-Symphony, De Sabata conducting, CH, A; Simon Barere, pianist, CH, E; Sylvia Muehling, pianist, TH, E.

March 4. New York Philharmonic-Symphony Young People's Concert, CH, M; Festival of Jewish Arts, CH, E; London String Quartet, TH, A; Manhattan District Chorus, TiH, E; Madeleine Gari, soprano, and Miv Sacks, tenor, CFCH, E.

March 5. New York Philharmonic-Symphony, De Sabata conducting, CH, A; Stuart Fastofsky, violinist, CH, 5:30 p.m.; Roland Hayes, tenor, CH, E; Winifred Cecil, soprano, TH, A; James Friskin, pianist, TH, 5:30 p.m.; Andres Segovia, guitarist, TH, E; Jean Macleod, contralto, TiH, A; Virginia Shaw, soprano, TiH, E; Composers' Concert, CFCH, 5:30 p.m.

March 6. Alexander Brailowsky, pianist, CH, E; Sonia Vargas, pianist, TH, E; Oliver Colbentson, violinist, TiH, E.

March 7. Marino Nardelli, pianist, CH, E; Janet Schumacher, mezzo-soprano, TH, E; John Cage, concert of new music, CRH, E.

March 8. St. Louis Symphony, CH, E; Doris Pines, pianist, TH, E.

March 9. New York Philharmonic-Symphony, De Sabata conducting, CH, E; Jerome Rappaport, pianist, TH, E; Ellen Marland, mezzo-soprano, CFCH, noon.

March 10. New York Philharmonic-Symphony, De Sabata conducting, CH, A; Zino Francescatti, violinist, CH, E; Fordham University Glee Club, TH, E; Anita Sixfin, pianist, CRH, E.

March 11. New York Philharmonic-Symphony, Buketoff conducting, Young People's Concert, CH, M; Dorothy Stahl, soprano, TH, A; Vinaver Chorus, TH, E; Marjorie Dare, soprano, and Rolfe O. Reinhart, cornetist, TiH, E; Carlos Piantini, violinist, CRH, E; Sherman Sanders, tenor, and McKinley Smith, baritone, CFCH, E.

March 12. New York Philharmonic-Symphony, De Sabata conducting, CH, A; Sondra Bianca, pianist, CH, 5:30 p.m.; Artur Rubinstein, pianist, CH, E; Carlo Ferro, violinist, TH, A; James Friskin, pianist, TH, 5:30 p.m.; Zilberts Choral Society, TH, E; Snjolaug Anna Sigurdson, pianist, TiH, A; Cantor Jacob H. Rosenbaum, baritone, TiH, E; Morey Kriss, tenor, Rasha Nivolaevskaya, soprano, CFCH, A; Erna Zuterman, song recital, CFCH, 5:30 p.m.

March 13. Little Orchestra Society (Isaac Stern, violinist, soloist), TH, E; Piero Weiss, pianist, TiH, E; League of Composers, CFCH, E.

March 14. Philadelphia Orchestra, CH, E; Shirley Trepel, cellist, TH, E; Inez Bertail, song recital, CRH, E.

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Seattle Campaign Aids Its Symphony

SEATTLE.—A remarkable revival of interest and support for the Seattle Symphony Orchestra has followed an appeal by Manuel Rosenthal, who assumed its direction this season. After the third concert given by the players on a cooperative basis, with excellent artistic results but somewhat less in a financial sense, Mr. Rosenthal announced at a rehearsal for Beethoven's Ninth Symphony that he might cancel the performance if no more seats were sold for the event.

His statement caused civic pride to assert itself, and the local Advertising and Sales Club launched a campaign, backed by other prominent groups and citizens. A committee launched the sale of blocks of seats at lower costs. The store windows, billboards, and many newspapers contributed space, advertising the slogan that "Music Is for Everyone," and as a result some 6,000 filled the Civic Auditorium for the concert, while more than 2,000 were turned away. This took place despite one of the worst snowfalls in the city's history.

To elaborate in detail upon this performance is superfluous, except to commend Manuel Rosenthal for his marvellous restraint in his interpretation. He again proved himself a master of orchestral and choral coloring. The soloists were Claudine Verneuil (Mrs. Rosenthal), soprano; Margaret Myles, of Tacoma, contralto; William Kirby, tenor, and Stand England, basso. The Seattle Philharmonic and Choral Society (Don Bushell, director), Ralston and the Allen Singers (Owen Williams), Clarion Male Chorus (Al Brevik), Seattle Choral Club Lois Hall Peterson) and Gustave Stern's Chorus of the Summer Opera Company joined forces in the choral numbers, providing experienced material to work with.

Rosenthal also triumphed on Jan. 16, when Joseph Szigeti was the announced soloist, but the snowbound conditions kept the artist from arriving for the concert. The conductor substituted a Massenet Suite for orchestra with but an hour's rehearsal. He brought the audience to its feet with enthusiastic applause and gave Berlioz' Symphonie Fantastique its premiere in the Northwest. He has a marked ability to keep a composition restrained but moving, and a deep sense of responsibility in capturing the spirit of the composer. Weber's Oberon Overture was also given a sparkling reading. J. H.

Szenkar Conducts in Europe

Eugene Szenkar, now in Europe, conducts the Nordwestdeutscher Rundfunk Concerts in Hamburg on Feb. 19 and 20; a performance of Rosenkavalier and a concert in Cologne on March 5; the Brussels Philharmonic in Brussels on March 11, 12, 13; the Pasdeloup Orchestra in Paris on March 19.

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MUSICAL JOTTINGS

A lost **Vivaldi** Concerto in D major for two violins and string orchestra was recently discovered and presented at a concert by the French Society for Forgotten Music, the moving spirit of which is the musicologist **Marc Pincherle.** . . . **Jacques Ibert,** noted French composer, will visit America this year to teach composition at the Berkshire Music Center. . . . Salzburg will offer a double bill of operatic works this summer—**Britten's** Rape of Lucretia and **Boris Blacher's** Romeo and Juliet. . . .

The villa of **Richard Strauss** in Garmisch-Partenkirchen, Bavaria, is to be made into a museum, and the town will erect a mausoleum for the composer's remains. . . . **Wilhelm Furtwaengler** on Jan. 1, assumed his duties as conductor of the Vienna State Opera. . . . A rare letter written by **Bela Bartok** from Asheville, N. C., in 1944, to **Joseph Szigeti** was recently published in the Netherlands musical monthly, Mens en Melodie, discussing the Hungarian composer's Violin Concerto. . . .

A **David W. Guion** Week was held in Brownwood, Texas, Jan. 29 to Feb. 3. . . . Symphonic Variations on a Folk Tune by **John W. Love, Jr.,** who besides being a composer is the director of a lumber company, was premiered by the Symphony Society in Mt. Vernon, N. Y., under the baton of **Simon Asen.** . . . **Ezio Pinza's** first role in his movie engagement for MGM will be in a production called Mr. Imperium, in which he will play opposite **Lana Turner.** . . .

Robert E. Simon, Jr., president of Carnegie Hall, Inc., announced that a recital hall lounge is being established on the second floor of the building. . . . A Soirée des Fleurs will be held May 9 on the Starlight Roof of the Waldorf-Astoria as a Spring benefit for the Musicians' Emergency Fund. . . . The **Amato Opera Theatre** is giving its current festival of four **Mozart** operas in the Washington Irving High School, New York. . . . The AFM suspended and decreed a fine of $1,000 for **Edward Paul,** member of the Hollywood union, who allegedly violated the union's video recording ban by engaging players to record music for television films both in Mexico and in Hollywood. . . .

Fritz Kreisler had a successful minor eye operation at Doctors Hospital in New York. . . . In Cincinnati, the Mayor's Friendly Relations Committee and a Committee on Human Relations urged local music schools to admit Negro students. . . . A dinner was given at a Manhattan hotel for friends and contributors to the City Amateur Symphony Orchestra, now 23 years old and conducted by former Municipal Court Justice **Leopold Prince.** . . . .

SNOW IDYL . . . Frances Lehnerts, contralto, after her recital in the Logan Tabernacle, surveys the sculptural results of the snow carnival at Utah State Agricultural College. Miss Lehnerts is currently on a cross-country concert tour.

Serge Koussevitzky and his wife left on Feb. 8 by plane from New York for Israel, where he was to conduct the Philharmonic Orchestra for two weeks. . . . Premieres planned by the University of Indiana workshop on May 19 are two short operas, The Veil, score by **Bernard Rogers** and libretto by **Robert Lawrence,** and the Jumping Frog, music by **Lucas Foss** based on a **Mark Twain** story. . . . The **Houston Symphony,** under **Efrem Kurtz,** opened a 20-day tour on Feb. 28, in which they give 18 concerts; travel 4,000 miles.

Yehudi Menuhin and **Louis Kentner** introduced in London a new Sonata for Violin and Piano by **William Walton** which he dedicated to Griselda and Diana, daughters of Lady Harcourt; the young ladies are the wives of Kentner and Menuhin, respectively. . . . The **Tolstoy Foundation, Inc.,** marked its tenth anniversary with a concert in Carnegie Hall, to raise funds for new buildings at its farm in Nyack, N. Y., for displaced persons; appearing were **Stella Roman, Georges Enesco, Lubomir Vishegonov, Luboshutz and Nemenoff,** and the **Metropolitan Russian Male Chorus.** . . .

The Second "Symphony of Fashion" staged by the Fashion Group of St. Louis in cooperation with the **St. Louis Symphony Society** recently displayed creations of more than 100 designers; the **St. Louis Symphony** played for the production, which included ballet and square dance groups, a large chorus, besides the "models" (members of local society) who displayed modes of the 70 years in which the orchestra has been in existence. . . .

A further two-year contract as conductor of the Phoenix Symphony has been given to **Robert Lawrence,** who took up the baton of the group this season. . . . Another re-engagement is that of **Massimo Freccia** as conductor of the New Orleans Symphony, which increases its personnel to 85 players and will have a budget of $200,000. . . .

Joseph Wagner is reported to be relinquishing his post as conductor of the Duluth Symphony, in order to devote himself to composition and guest conducting in Europe. . . .

The U.S. branch of the ISCM did not submit works to the international jury for the coming festival in Brussels owing to a difference that still exists between it and the parent body. . . . When **Stella Roman** sang her first Manon Lescaut in North America at the "Met" recently, she wore several pieces of costume jewelry which the late **Claudia Muzio** used for the same role. . . . **Bruno Walter** has accepted the honorary chairmanship of the advisory council for the Music Research Foundation, founded in 1944 by **Frances Paperte** "to investigate the utility of music in aiding patients to recover from illness." . . . **Farrold Stephens,** 29, of Portland, Ore., a singer who is a World War II veteran with two Presidential Citations, the DFC, Air Medal and three oakleaf clusters, has been awarded a scholarship from the Anne M. Gannett Fund in the NFMC Foundation for Advancement of Music.

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NEW PUBLICATIONS IN REVIEW

The New Books: The Pianist's Problems, by William S. Newman (Harper & Brothers, N. Y., $2.50). In this book, Mr. Newman attempts to work out what the great pianists do instinctively. Writing in an informal manner, he discusses such problems as general musicianship, technical problems, practice methods and tricks of performance. Without getting too technical, the author offers much excellent advice to the young pianist. Most definitely this is not a "how-to" book. No short cuts are offered, no easy solutions to pianistic problems. Instead there is an examination of the problems, a discussion of them, and an analysis. The reader is not expected to take everything as g o s p e l—Mr. Newman would be the first to laugh at such an idea—but it will be a rare or extremely self-satisfied student who will fail to find something of value in the book.

The Riddle of the Pianist's Fingers, by Arnold Schultz. (Carl Fischer, Inc., N. Y., $5). This is not a detective story, as its name might imply, but a serious study into the physical mechanism of piano playing. The author has studied his subject thoroughly and bases his findings on physiological research and muscular analysis. It is not easy reading, but pianists should find it stimulating, even if they are not in accord with Mr. Schultz's principles. Breaking down the various types of movement in accordance with physical rules, he develops theories about what he calls Contra-fixation movement, Trans-fixation movement, and finger coordinations. He suggests various types of pressure exercises at and away from the keyboard, discusses rotary movements, tone quality and other factors. During all this Schultz snipes away at the various cults of pedagogy which feature rules unsupported by any scientific evidence. He is not too dogmatic, however; and in the last four chapters, an examination of the pedagogic theories of Leschetizky, Matthay, Breithaupt and Ortmann, he points out what he considers the valid contributions of those teachers.

Rachmaninoff, by Victor I. Seroff (Simon and Schuster, N. Y., $3.50). This is the best biography of Rachmaninoff in English. The author, a pianist and teacher, and himself a Russian, has a grasp of the Russian background that perhaps no Western writer could possibly achieve. In addition, he has completely mastered the English language; there are no gaucheries or clumsily constructed passages in his writing. On the whole, though he obviously is an admirer of Rachmaninoff, Seroff avoids purple passages, contenting h i m s e l f with an objective, dispassionate account of the composer-conductor-pianist's career. Many letters and conversations with Rachmaninoff form one of the bulwarks of the volume, and his character emerges in a sympathetic manner. A list of compositions and a thorough bibliography are appendixed; there also are photographs. Virgil Thomson has written the foreword.

The Grammar of Conducting, by Max Rudolf (G. Schirmer, Inc., N. Y., $6). Mr. Rudolf, on the conducting staff of the Metropolitan Opera House, has subtitled his book "A Practical Study of Modern Baton Technique." These practical considerations govern the presentation, which takes up, step by step, aspects of the four-beat, the three-beat, changes of dynamics and articulation, crescendo and decrescendo, the two-beat, the one-beat, the six-beat, holds, accents, syncopation, phrasing, c o n t r o l, odd rhythms, tenuto and marcato patterns—about everything, in short, that the conductor is going to come across. Everything, that is, but actual experience. Mr. Rudolf stresses the point that he has not written a treatise on conducting but rather a handbook to train conductors. His diagrams and musical illustrations are of the utmost clarity, and his remarks are those of a musician. Aspiring conductors, of course, will want to study this book, but it should not stop there: any intelligent music lover who wants to get an idea of what a conductor actually is and does, should leaf through the pages. Rudolf's explanations are clear enough for even the relatively inexperienced to comprehend.

THE ORCHESTRA FROM BEETHOVEN TO BERLIOZ, by Adam Carse. Broude Brothers, N. Y. $7.50.

This is a book as unusual as it is fascinating. Apparently the fruit of years of research, it painstakingly covers the orchestral scene for the first fifty years of the nineteenth century. A partial list of chapters will give the general idea: The Setting; Constitution and Strength; Orchestras in France; Orchestras in Germany; Orchestras in England; Orchestras in Vienna, in Italy, and in Other Countries; Conducting; Conductors; The Instruments. Nobody, however, can get an idea of the actual scope until he browses through the pages. Carse has collected remarkable bits of information that throw much light on the musical philosophy of two generations. His chapters on conductors and conducting, furthermore, present much hard-to-get information about such now almost forgotten but important musicians as Spohr, Spontini, Habeneck (unjustly cursed by Berlioz), Costa, Jullien (who comes out much better here than previous writers have treated him) and others. Of course, the important composer-conductors—men like Mendelssohn, Schumann, Weber, Berlioz, Wagner, and Beethoven—are even more fully discussed. The components of the various orchestras will surprise many people, as will the capabilities (and lack of capability) of their instrumentalists. To close his book, Carse describes the ideal orchestra: but, alas, it "never has been and never will be; it is that great orchestra which exists only in the composer's imagination." An appendix gives the personnel of the period's leading orchestras.

For Piano Solo: U.S.A. Vol. II (Leeds Music Corp., N. Y., $2.50). The following composers are represented in this volume: Antheil (Prelude in D Minor), Bowles (Dance), Chanler (Calm), Diamond (Prelude No. 4 in C sharp minor and Fugue No. 4 in sharp minor), Mason (Color Contrasts—Study For Touch), Charles Maxwell (Dance Caprice), Gardner Read (Capriccio, Op. 27, No. 3), Nathan G. Scott (Opus Pocus) and Stefan Wolpe (Pastorale). The musical styles range from the post-romanticism of Mason through the vigorous, objective and percussive style of Diamond.

Toccata, by Roy Harris (Carl Fischer, Inc., $1.25). Although in one movement, this Toccata has three clearly-defined sections, and structurally is a neo-classic work along Bachian lines. It opens with a section marked con bravura, featured by fast unison writing, in a rather bleak, strong, percussive style. There follows a slower, chorale-like episode in nine-four meter—a polytonal chordal episode, with D minor against F major, B major against D major, and so forth. An energetic fugue concludes the work. This Toccata was composed for the Sigma Alpha Iota Modern Music Series.

Heures tristes, by Joseph Strimer (Heugel; Mercury Music Corp.). Strimer has subtitled this set "Cinq pieces breves de moyenne difficulté"—five short pieces of medium difficulty. As befits the "triste" mood, the tempo is generally never faster than allegretto, with one exception, and as fits the "moyenne difficulté" designation, the music fits easily in the hand, posing few technical problems. The titles of the five pieces are: Premier chagrin, Résignation, Au mouvement de la Java, Epitaphe, and Coup de vent dans la nuit. The latter is the only fast piece in the set. Occasionally Strimer obtains a real Schumannesque flow, and as a whole these simple pieces are superior to the usual run of pieces in this category. T e a c h e r s, especially, should look into these.

For Voice and Piano: Three Children's Songs, by Serge Prokofieff (Leeds Music Corp., $1). The three songs in this set, all for medium voice, are named The Chatterbox, Lollipop Song, and The Little Pigs. Longest of the three is Chatterbox, a ten-page song; the other two are of conventional length. Prokofieff here has written simple, appealing music, with a direct melodic line and an alert accompaniment. Russian and English texts, the latter adapted by W. H. Easterbrook, are given with each song.

For B Flat Clarinet: Zigeunerweisen, by Pablo de Sarasate (Mills Music, Inc. 75c). This is a transcription of the popular Gypsy Airs by Philip J. Lang.

Piano Solos by Deems Taylor

5425	Kiss in Xanadu	1.25
8058	Poem	.35
7475	Moonlight Scene from "Kiss in Xanadu"	.50
8057	Prelude	.35
7476	Two Dances from "Kiss in Xanadu"	.50

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While there is a great deal of virtuosity for the solo instrument in this version, the piano accompaniment is very simple.

For Voices in Unison: Mary Had a Little Lamb (20c), by J. Michael Diack (Paterson's Publications Ltd. Carl Fischer, Inc.). A simple, but charming, arrangement of the popular verse. The pitch names, as well as the usual text, are included. The Puffin Song (12c), by John M. Rasley (Theodore Presser Co.). The words here are by Florence Page Jaques and the dedication reads: "To the young in heart."

For Mixed Voices: Yankee Glory (20c), by Jeno Donath (Theodore Presser Co.). Also available in a three-part SSA arrangement, this is designed mostly for school choruses. Run to My Lord (16c), arranged by Ruby Shaw; The Search for Spring (16c), by Charles L. Talmadge; Waltz (18c), transcribed by Rob Roy Peery (Oliver Ditson Co.). Run to My Lord is an original Negro spiritual which is also available for men's voices. Search for Spring is an atmospheric setting in 12/8 rhythm to a text by Kay Clark. The Waltz is from Tchaikovsky's Serenade for Strings and while it can be performed with piano accompaniment, score and parts for string orchestra may be secured from the publishers. Sunrise and Sunset (15c), by Charles Gilbert Spross; Poor Me (16c), by Dett-Gillum (John Church Co.). Sunrise and Sunset, with words by Ruth G. Winant, is scored for an alto or baritone solo. Poor Me is an a cappella arrangement of a melody from Work Brothers' Folk Songs of the American Negro.

For Men's Voices: Wild Geese Flying (15c), by Ray Littell (Theodore Presser Co.). This Is America (18c), by Ralph E. Marryott; The Old Covered Bridge in the Valley (16c), by Stuart Bliss Hoppin; The Bell (10c), arr. by Gwynn S. Bement (Oliver Ditson Co.). These are both a cappella, with a piano accompaniment for rehearsal use. The Bell, a French folk song, is also available for SSAA.

DOWN PUBLISHER'S ROW

Premieres: Schoenberg's A Survivor of Warsaw will be given by Mitropoulos with the Philharmonic-Symphony for the first time on April 13 and 14, with Adolph Anderson as narrator and the Princeton Choir. It is rumored this conductor is considering a concert performance of Alban Berg's Wozzeck next season. . . . The Music Festival in Columbia, S. C., to run from April 10 to May 6, will include the world premiere of Jan Meyerowitz's symphonic poem, Remembrance of a Former Life, by the Southern Symphony, under Carl Bamberger. . . . The first performance of Edwin Gerschefski's new cantata, The Lord's Controversy with His People, scored for women's chorus, baritone soloist and orchestra, took place at Converse College on Feb. 13. Alfonso Cavallaro conducted and John Ramsaur was the baritone soloist. . . . The Alabama Composers League presented a concert sponsored by the Birmingham Music Teachers Association on Feb. 12. Works by Irwin Swack, Dorsey Whittington, J. C. McClure, G. Ackley Brower, Hubert Liverman, Gurney Kennedy, William Presser and Paul Newell were presented.

Contests and Awards: The winners of the Helen L. Weiss Foundation Chamber Music Contest were Stuart Dick of Philadelphia ($200 for his string trio), Jerzy Witas of Stamford ($50 for a Suite for Flute, Clarinet and Bassoon), and H. Gordon Stevenson of Washington, Pa. ($25 for Song and Dance). Roy Travis, Edward T. Cone and William D. Lavender received honorable mention. . . . The NFMC Young Composers Contests deadlines have been extended from March 15 to April 1, and the deadline for the Junior Composers Contest is now April 25. . . . The American Theater Wing's Composer Competition is still open for concert songs.

Medley: The Boosey and Hawkes evening in the Publisher-Artist Series being held at the Carl Fischer Concert Hall has been changed from May 1 to March 13. . . . Novello is bringing out a new edition of Bach's Organ Works by Dr. J. Dykes Bower and Walter Emery. . . . The Presser Co. has been appointed as exclusive publishers of all Westminster Choir College music.

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BERNICE FROST SAYS...

CONVERSATION

The following note from a mother asks that a little space be given to comment about the teacher who indulges in too much conversation at the lesson period.

The note says in part: "Many times my fifteen-year-old daughter returns home from her piano lesson with the report that the lesson—the actual piano playing—was of only ten minutes duration. The remaining twenty minutes were spent in politely listening to the conversation about personal activities of the teacher. Friends of ours who are studying with another supposedly good teacher are having the same experience.

"Should these students stop their lessons or should some of the mothers talk with these teachers about the matter? A few months ago a question about pupil's talking at the lesson was answered in your column and we as mothers need suggestions."

It is much more serious for the teacher to make unnecessary conversation during the lesson than it is for the pupil to carry on a ceaseless chatter. The teacher should know better.

As in all professions, there are various types of individuals to be found in the piano teaching field. The teachers in question lack proper training, as one of the most important unwritten laws regarding personal conduct during teaching hours is to keep private matters out of all lesson conversation. The good teacher NEVER talks about himself.

Giving Suggestions

If there is a mother in your group who is willing and can tactfully approach the teacher of your daughter, she should do so immediately. (Even if she is willing and is without the tactful qualities, she should still make the approach. A teacher who does not possess the sensitivity to realize that her personal conversation constitutes bad manners as well as poor teaching might not understand a tactful approach.) Both teachers should be given suggestions, and I am sure they will be grateful and perhaps shocked at their careless and thoughtless conduct.

All teachers should regularly check on their lesson deportment. So many talk much too much in their attempt to instruct. The pupil leaves the lesson confused. He doesn't know what he is to do, or why or how. Five minutes of talking is on the average sufficient for the best possible results in a thirty-minute piano lesson—if for no other reason than the fact that pupils can retain so much and no more.

Mozart's Lighter Music

A Music Club of our city recently presented a lecturer who spoke on Mozart and his Music. He made a special point of Mozart's dance music and suggested it as good teaching repertoire.

Will you list some of this music and state what the particular advantages in giving it would be to piano students?

F. C., S. C.

In Mozart's dance music you will find his Contredanses, Ländler, German Dances, Cassations and some of his Minuets, Serenades, Divertimenti, and Marches.

A very limited number of these lighter pieces should be given. While they would help develop a leggiero style as well as good rhythm and phrasing, it is better to spend study time on the more serious type of Mozart's music.

Vigorous Pupil

What does one do with a young boy who is more or less talented but at this stage of learning wishes to play everything in a "bang, bang" style. In other words, everything he does seems to get louder and faster. He is worth a teacher's effort and patience as he is a fine lad but too full of life.

G. S., MONTANA.

You have no doubt repeatedly told this boy he plays too loud, so that further mention of it may be useless. Criticism of fellow students often will bring results not obtainable in any other way. Try informal playing groups, but do not call them recitals or such, and have other boys who play well perform some quiet, slow numbers and see that they receive very favorable comment. This boy needs much work in training his ear and developing his taste.

Stage Fright

A short time ago an advanced pupil, aged twenty, broke down in recital for the third time within the season.

This pupil is determined to play in a forthcoming recital, and I am hesitant about placing her on the program. Is it not better that she play at several small affairs, such as club programs, etc., before attempting another formal recital? D. V., COLO.

It is interesting that this pupil should wish to make another attempt at public recital playing, especially after three failures. It is difficult to answer your question without knowing more of the circumstances attending the situation. I suggest that she play at every small gathering possible, but be sure she has thoroughly prepared the pieces she will play.

NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

For Piano Solo

MUSIC FOR CHILDREN, by William Walton, in 2 books, $1.60 each. This is entertainment for young listeners as well as fine fare for a rather advanced pupil. Ten pieces in delicate, sensitive style, with fanciful titles, in the charming manner of this master-composer. Oxford University Press, London.

SOLITUDE, 35 cents, and SIX EASY PIECES, 30 cents each, by Herman M. Parris. The first is a nocturne in minor key with a slowly moving melody and chordal accompaniment. The mounting crescendo and decrescendo call for attention to gradations of dynamics. Grade 3. The latter pieces, named Oriental Dance, Folk Song, Spiritual, Stately Dance, and Russian Song, are each 2 pages long and the phrasings, fingering and tone qualities called for make them good grade 2 material. Paragon Music Publishers, N. Y.

For Piano, Four Hands

THE INGLE NOOK, by E. Markham Lee, $1. Four fine duets for grade 3 players, each piece displaying a musical mood. The performer of the second part will find his portion as rewarding as the other, a fact not true of all duets. Elkin & Co., London, and Galaxy Music Corp., N. Y.

MORNING IN MADRID, by Emile J. Schillio, 40 cents. A short descriptive piece of a Spanish nature, emphasized by frequent syncopations. Grade 4-5. Theodore Presser Co., Bryn Mawr, Pa.

CORDOBA, LA COMPARSA, DANZA LUCUMI, by Ernesto Lecuona, $1 each. Three appealing and popular pieces which remain colorful after frequent hearings. They make an effective group. Arranged by Louis Sugarman. Edward B. Marks Music Corporation, N. Y.

50 RUSSIAN FOLK SONGS, arr. by Peter Tchaikovsky, $1.50. These brief but musically interesting examples of folk music provide an enjoyable means of learning the genuine native music of Russia. Each averaging half a page, and simple enough for grade 3. Leeds Music Corp., N. Y.

For Voice

LOVELY VIENNA AT NIGHT, by Robert Stolz. The charm, gaiety and sparkle of Vienna are depicted in a waltz in moderate tempo. German lyrics as well as English. PERFECCION, by Caridad Garcia, and NO TE DESESPERES (BETTER GO SLOW) by Ysolina Carillo, 50c each. Two bolero-type Latin-American songs, fascinating in rhythm and melody. English words provided in the second song Low voice. Edward B. Marks Music Corp., N. Y.

I LIKE THE FALL, by Roy Newman, 50c. In praise of our autumn and its beauties, with a whimsical personal manner. This has a "homey" effect which brings a singer close to his audience. John Church Co., Bryn Mawr, Pa.

BLUE ROSES, by Herman M. Parris, 60c. Kipling's poem of an unfulfilled love is set to a simple melody which sets the lyrics to music without ostentation. Piano accompaniment is easy, high voice. A LETTER FOR CHRISTMAS, words and music by Dave and Hunter. A lonely lover hopes for a Christmas message from his absent love, in the popular ballad style of the day. Paragon Music Publishers, N. Y.

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Up and Down the Guild Keyboard

By Grace White

Robert Floyd, pupil of Silvio Scionti, gave his first recital at the age of five in Tyler, Texas. He was graduated from High School at 14 and holds Guild H. S. Diploma; received B. Mus. degree at North Texas State College, Denton, Tex., at the age of 19; won Collegiate prize in 1948 and top place in 1949 Guild Artist Competition, and was awarded a recital appearance at Phillips Gallery in Washington, D. C., through Guild chairman there. Mr. Floyd has toured the midwest states, and as soloist with Dr. Scionti's ensemble. He is instructor of piano at University of Kentucky, in Lexington.

More Winners

In the February issue of the Musical Courier all the Guild Diploma Winners who won prizes were listed. The Preparatory Specials (those who have not yet been graduated from High School but whose music level is beyond their classification) to receive prizes are:

Roxanna Chew (pupil of Elizabeth Simpson) and Harold Owen (Frances P. Brumbaugh) both of California;

Zola Mae Shoales (Elsie Glaspery) New Jersey;

Hobart Cape (Zemba Perry) Arkansas;

Alberta Grant (Arnetta Jones) New York.

Regular Preparatory pupils receiving prizes are:

Robert del Guidice, Margaret L. Nagle, John Ritter, Rita Priesman, Dianne Rogers, Paul Goldenberg, Betty Jane Dove, June Guill, and Mary Ann Hunter.

• • •

Guild Notebook

Dr. Irl Allison announces that a gold-plated intaglio of Bach will be presented to all students who attain National honors five or more times. It is important to be exact in accounting years when enrolling students. Enrollments are pouring into headquarters and Dr. Allison is characterizing himself as "the Guild members' Quarterback." In spite of all this, he is playing at Phillips College, San Antonio; State Teachers College at Nacogdoches, Kirbyville, Smithville, Navasoto, and a two-piano recital with Charles Granville at Texas School of Fine Arts in Austin—all before April 12.

Rosalyn Tureck brought down the house at her packed Town Hall recital with the little Bach March in D that Intermediates use in auditions. The next time Genevieve says "That's too easy," tell her it is played by Bach specialists in New York concert halls.

Dr. Clarence Adler's pupils, the two-piano team Loretta and Murray Dranoff, appeared with the National Orchestral Association, Barzin conducting, also at Twentieth Century Club in Buffalo, in Orchard Park, New York, and at Manhattanville College of the Sacred Heart in New York.

Dr. John Mokrejs, Dean of the Guild in Hollywood, gave a talk for Glendale MTA and a series of classes for Los Angeles teachers. Dr. Mokrejs is adjudicator for the Guild composition test, and advisor to the Music Department of Coe College.

Major Robert Hoffman was awarded the Distinguished Flying Cross and Air Medal with four oak-leaf clusters; he had five years' military service as fighter pilot and military government officer in Italy and Korea. Returning to the piano, he won the $250 award in the Guild's highest bracket. A native Californian, Major Hoffman studied piano in Los Angeles, received awards from the National Federation of Music Clubs at San Francisco World's Fair; won first place in Los Angeles High School music contest; three partial scholarships at Sherwood Music School, where he is working on his M.A.; two performances with Sherwood Symphony in Orchestra Hall, Chicago; gave twenty recitals in midwest states; and is studying now with Leo Podolsky.

James Reistrup, American composer and pianist, presented the complete program as guest artist for the annual February Musicale of Sioux City Woman's Club (1,000 members). Mrs. Louise Freese is president and Mrs. Charles A. Hoyt was chairman for the event.

Elizabeth Simpson's pupil, Mary Barbis, is soloist with the Oakland Symphony, March 21, and Festival soloist at the annual concert of the Amphion Club of Berkeley, Calif. Another pupil, Roxanna Chew, winner of Guild Preparatory Special prize in national competition, also won in a competition in the Oakland schools the opportunity to appear with the Oakland Symphony in its annual Youth Concert; gave a program for Federated Women's Clubs in Oakland, and at California Club in San Francisco.

Marguerite Wood's song, Expiation, had its first performance by Willa Cotten in Times Hall, New York.

Glenn Dillard Gunn says in the Washington Times-Herald regarding the lecture-recital by LaSalle Spier on music of Scriabin and Schoenberg: "He gave a scholarly and detailed analysis of music which to many lovers of the art has remained enigmatic over the years."

Elizabeth Jarrell Fossey's pupil, Aubrey Williams, is trophy winner as outstanding student at Lambuth College; he won first place in Tennessee State MTA Piano Contest; toured Tennessee, Georgia and Kentucky with Alice Adams, another Fossey pupil.

Annyce Worsham, director of music in Albemarle schools, was elected president of North Carolina Piano Association. She reports that Hans Barth, one of the Guild Deans, was Piano Conference Leader and judge of North Carolina piano contest at the University in Greensboro.

Allen Rogers, for four years a pupil of Carl Friedberg in New York, has a B. Mus. degree from State University of Kansas, where he held the full Summerfield scholarship. He was listed as top-ranking student in High School and College; awarded a cash scholarship from Mu Phi Epsilon; elected to Pi Kappa Lambda, working on M.A. at Columbia University; and is now on a coast-to-coast tour under Columbia Artists Management as accompanist to Chloe Owen. (Photo—Beidler-Viken, Inc., Manhasset, N. Y.)

Mrs. Margaret Demond Beckwith of Charlotte, N. C., reports that her pupil, Ruth Neal, Guild High School Diploma Winner, was awarded for the fourth consecutive semester a $625 scholarship at Bard College in New York.

Mayor William O'Dwyer was to make an address at the American Music Festival on WNYC, ushered in by Carlyle Seymour, Guild Artist prize winner, playing the Norse Sonata of MacDowell. Captain Resta leads the U. S. Military Academy Band of West Point in the same program. (Captain Resta's wife is chairman of the Guild in the famous old fort.) Charles Haubiel, Harold Morris, Ethel Glenn Hier, all Guild members, play their compositions.

Grace Hofheimer, Guild adjudicator, is giving the Introduction to Great Music course for the College of the City of New York. She is also presenting a series in her Steinway Hall studio with piano illustrations by her pupil, Jay Rubinton, Guild prize winner.

Selma Mednikow, artist prize winner in 1948 as pupil of Carl Friedberg, has written a setting of the Sermon on the Mount which was sung by Paul Dennis in Memphis.

Jean Geis, an early Artist Diploma winner of the Guild, plays in Little Rock in February; at Texas Christian University in Ft. Worth, March 30; Charlotte, N. C., March 21; with University of Wisconsin Orchestra at Madison, April 4.

Mrs. Alexander Adams, Mrs. Edmund Gale, Mrs. Elvon Musick, Mrs. Leland Atherton Irish were chairmen of an unusual party for the Opera Guild at Biltmore Bowl, attended by stellar lights of Los Angeles and Metropolitan Opera Companies.

Dorothy Maybelle Moore is using the Musical Courier as text material for a class in contemporary events. Mrs. Moore is Guild Chairman in Colorado Springs.

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SCHOOLS and STUDIOS

Hughes to Hold Summer Master Class

Edwin Hughes will conduct a summer master class for pianists and teachers July 10 to Aug. 12 in New York, a combination of private lessons, class lessons, lectures and recitals.

Concert activities of Hughes pupils include appearances every season in the major auditoriums of New York and engagements with major symphony orchestras, in addition to recitals throughout the country. Hughes pupils are on the faculties of over 80 universities, colleges, schools and conservatories, in many of which they head their departments. Credits for study at the summer master class are given by Teachers College of Columbia University to advanced students there who fill the prescribed academic and musical requirements and are properly accredited.

Edwin Hughes lived for seven years in Europe, three of which were devoted to study with Theodore Leschetizky in Vienna, where he became one of Leschetizky's assistants. Mr. Hughes was for six years editor-in-chief of piano music for G. Schirmer, Inc., and his editions include an impressive number of important piano compositions, marking in many cases their first publication in America. His edition of Bach's Well-Tempered Clavichord is among his best known achievements, and his Master Series for the Young is used throughout the United States and abroad.

Rosina Lhevinne at Los Angeles Conservatory

LOS ANGELES—Rosina Lhevinne will conduct her fifth piano master class at the Los Angeles Conservatory of Music and Arts this summer for a six weeks period, beginning July 10. The Josef Lhevinne scholarship will again be awarded on the basis of open competitive auditions.

The three winners of a recent contest at the Julliard School of Music to select piano soloists with the Julliard Symphony were all from the class of Mme. Lhevinne.

PRELUDE TO GLAMOR . . . Students of the Eastman School of Music's Opera Workshop preparing the scenery and constructing the well for their production of Debussy's Pelleas and Melisande on Feb. 13 and 14. Right, Gretchen Rhoads as Melisande and Clifford Snyder as King Arkel in one of the casts. This is believed to be the first performance of the work in English by a student group. Leonard W. Treash, Workshop director and producer, made the translation. Ward Woodbury conducted the Eastman School Senior Symphony, and Clarence Hall was technical adviser.

De Volt to Lead European Tour

Artiss de Volt, American harpist, faculty member of The Mozarteum of Salzburg, Austria, is again to head a music tour to Europe this summer. The itinerary includes travel in France, Switzerland, Italy, Austria, Luxembourg, Belgium; study at the Mozarteum, July 20 to Aug. 31; and attendance at the Salzburg Festival. For a talented student of the harp, The Mozarteum will award full tuition scholarship; courses are also offered in all musical branches, drama, opera, the screen, and theater. This will be the sixth such tour under Miss de Volt's guidance.

Leventritt Piano Award Open

The Edgar M. Leventritt Foundation, founded in memory of the late Edgar M. Leventritt, New York lawyer and music lover, announces its eleventh annual competition. This year the competition will be open to pianists between the ages of 17 and 25.

The award now includes an appearance not only with the New York Philharmonic-Symphony Orchestra, but also with other major orchestras. The auditions will take place in New York City this fall at dates to be announceed later. Applications must be filed by June 15, 1950. Blanks which set forth the qualifications and rules for the competition may be obtained at leading music schools or by writing the Edgar M. Leventritt Foundation, Inc., 30 Broad Street, New York 4, N. Y.

Peabody's Summer Session

BALTIMORE, MD.—The Peabody Conservatory of Music will hold its 1950 summer session from June 26 to Aug. 5, with Rowland Posey, manager. The curriculum offers advanced piano, preparatory piano; accompanying; voice coaching; voice, organ; organ repertoire; harmony; conducting; violin; viola; cello; trumpet; trombone; euphonium; clarinet; flute; tympani and percussion; solfege; interpretation class; ensemble class; keyboard harmony class; group piano demonstration course; methods of class voice instruction; French; German; Italian. Sunday evening recitals will be given by faculty members.

Cumberland Forest Festival

SEWANEE, TENN.—An eight weeks' Cumberland Forest Festival, jointly sponsored by George Peabody College for Teachers at Nashville and the University of the South here, will open on

(*Continued on page 34*)

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SCHOOLS

(Continued from page 32)

June 26 in Sewanee. The director of the festival is the American composer, Dr. Roy Harris, and the purpose of the series is twofold—instruction of gifted string students by prominent performers of these instruments, and presentation to the public of noted works of chamber music. Two series of six concerts will be given, one on the campus of the University of the South, the other at Peabody in Nashville.

Kinley Fellowship Announced

The nineteenth annual consideration of candidates for the Kate Neal Kinley Memorial Fellowship has been announced by the committee in charge. This fellowship is offered to students in music, art and architecture to help defray expenses of advanced study in America and abroad. Application must be made not later than May 15. Requests for application blanks and instructions should be addressed to Dean Rexford Newcomb, College of Fine and Applied Arts, Room 110, Architecture Building, University of Illinois, Urbana, Ill.

Barth in Jacksonville

Hans Barth, pianist, composer and pedagogue, was speaker before the Jacksonville (Fla.), Music Teachers' Association, taking as his subject Edward MacDowell. Mr. Barth's pupil, Richard LaMar, was a soloist for the Friday Musicale of the same city. He played Liszt's Hungarian Fantasie, and, with Mr. Barth at second piano, the Tchaikovsky Concerto in B flat minor.

Manhattan School of Music Events

Two young American pianists, both graduates of the Manhattan School of Music, have won Fulbright Awards. Vera Franceschi leaves for Italy this month for research in early Italian music. Eleanor Fine, now in Paris, will remain there to complete research on various types of French music.

The Symphony Orchestra of the Manhattan School, Harris Danziger, conductor, gave the first New York performance of George Antheil's Sixth Symphony on Feb. 22, and, March 22, will be heard in the American premiere of Ernst Levy's Tenth Symphony ("France").

DEMONSTRATING RESULTS OF WESCHLER SEMINAR

Prof. Angela Weschler introduced "practical guidance for piano teachers" into her seminar at the New York College of Music. At her suggestion, the College contacted the director of a near-by public school and requested names of pupils interested in free piano lessons by student-teachers of the College; applicants had to be beginners with opportunity to practise. Among the many applicants, Prof. Weschler selected 12 of average ability, and assigned each of these to a professional student-teacher of the seminar. In the picture, a class of children under ten years of age demonstrate their progress. (Prof. Weschler stands in the background at the left.)

Guy Maier at MacPhail College

GUY MAIER

MINNEAPOLIS.—MacPhail College of Music will have as guest instructors for the summer session, Guy Maier, piano, and Herbert Gould, voice. The latter will present two artist-students in recital, Mrs. B. Raymond Weston and John Tufts. Dr. Maier, whose teaching assignment begins July 24, will have as assistants Mrs. Maier, Florence Clark and Martha Baker.

Courses leading to bachelor and master degrees will be offered at MacPhail in school music, voice and piano in a nine-week term opening June 12.

Sprenger Piano Camp Offers Study and Sports

WEST FALMOUTH, MASS.—The Sprenger Piano Camp, under the supervision of Stanley and Louise Sprenger, offers to boys and girls a non-competitive program of sports, music and other activities during the summer months. Except for piano study, each child is encouraged to choose his own occupations for the day, which can range through sailing, tennis, horseback riding and other outdoor exercises. Bicycle trips are arranged to nearby places, such as Woods Hole and its Marine Biological Laboratory, Plymouth Rock, and Provincetown; or sails to the Elizabeth Islands, Martha's Vineyard or Nantucket.

Stanley Sprenger has had experience as a concert artist, teacher and lecturer; has served as a judge for the auditions of the National Federation of Music Clubs and the National Guild of Piano Teachers. He is president of the American Matthay Association, and conducts the Camden Cathedral boys and men's choir and supervises music in the elementary school. His wife, Louise Sprenger, has been a camp counselor and is an alumnae of the Philadelphia School of Occupational Therapy.

SCHOOL NOTES

Nicolai and Joanna Graudan have been appointed to the faculty of the Music Academy of the West, Santa Barbara, Cal. During the session, July 7 to Sept. 1, they will give courses in chamber music and cello, the latter featuring the Unaccompanied Suites by J. S. Bach.

The New York College of Music presented their mid-year students' concert at Town Hall on Feb. 21, offering instrumental music by Beethoven and Schumann, and excerpts in concert form from Gretchaninoff's opera The Marriage, conducted by Siegfried Laudan.

An evening of chamber music was held at the Mannes Music School on Feb. 17; a violin and viola program was offered by Louis Persinger and Rold Persinger. The school announces a two-day Bach Festival for May 20 and 21, including a performance of the rarely heard Easter Oratorio.

Julia Hume-Rhode continues to present her voice pupils in monthly "Sing Spiels," or Pro-Prep Recitals.

On Feb. 19 the Violin, Viola, Violoncello Teachers Guild presented a program at the Carl Fischer Concert Hall, featuring Albert Polnarioff, founder of the organization, playing his own Czardis for Violin and Piano, with Max Nabutowsky at the keyboard; Maxine Johnson, violist, with Edith Gross; Samuel Applebaum and Kalman Kinnory, violinists, with Millicent De Belle, pianist, and Eva Kovach, violinist, accompanied by Dr. Otto Herz

The Violin, Viola and Violoncello Teachers Guild had another meeting on Feb. 2 at Carl Fischer Concert Hall.

Carmel Alcaro, 18-year-old pianist, will appear in the Artists Concert of the 1950 International Piano Teachers Convention at the Copley-Plaza Hotel, Boston. Miss Alcaro is head of the piano faculty at the Alcaro School of Music, Al Alcaro director.

On March 5 the La Puma Opera Workshop will present scenes from different operas and begin the scholarships contest. The Workshop's events are held at the Community Center Auditorium.

Rose Raymond, president, gave a program of piano teaching pieces in the modern idiom by contemporary composers at Steinway Concert Hall on Feb. 9 at the monthly meeting of the Associated Music Teachers League. Angela Chope, soprano, also was heard in a group of songs with Walter Bricht at the piano.

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RALPH PIERCE Gives Town Hall Recital

Pianist Features Beethoven's 'Hammerklavier' Sonata and Works by Schoenberg

The young California pianist, Ralph Pierce, made his third Town Hall appearance yesterday afternoon in an interesting program that featured Beethoven's great "Hammerklavier" sonata, opus 106, and modern works by Schoenberg and Vincent Persichetti.

Of all Beethoven's sonatas, the Hammerklavier is the longest and most difficult, and in encompassing it as successfully as he did, Mr. Pierce showed that he is a pianist of no mean ability. There was strength and vigor in his performance, a sure technique and a fine clarity of outline. Beethoven's last period is sometimes called obscure, but there was no trace of it in the opening allegro and the following scherzo. The slow third movement was well handled too.

The tempo of the final fugue was perhaps a shade on the fast side, and the problem of satisfactorily communicating Beethoven's message seemed a little beyond Mr. Pierce's powers—as it is, indeed, almost beyond all human powers. But the audience was quiet and attentive throughout the whole work, in some cases following the musical score, and one was grateful to Mr. Pierce for his courage in attempting this infrequently-heard masterpiece and in making it as musically nourishing as he did.

The sonata was followed after the intermission, by Schoenberg's "Six little piano pieces," op. 19, which are, if anything, even more difficult and concentrated in style. They are as extreme in their brevity as the Hammerklavier sonata is in its length, and Mr. Pierce's intelligence and musicianship were displayed at their best in this work.

Mr. Persichetti's two compositions, "Variations for an Album" and "Four Poems for Piano," are written in a dry and dissonant style that Mr. Pierce handles with much technical skill and assurance.

The program opened with a prelude and fugue by Bach and two sonatas by Scarlatti, which served excellently as a preparation for the Beethoven sonata. His natural musicianship brought him through with satisfactory results, and he was recalled for three encores before the house lights were turned on.

—E. L., N. Y. Times, Feb. 23, 1950

"He assembled a program with discrimination and a certain daring . . . Mr. Pierce is a satisfying pianist. Everything was well prepared and his playing of Scarlatti, Schoenberg and Persichetti was not without clarity and sensitivity . . . he did a highly commendable job . . . he did not indulge in the sentimentality we so often meet."

—N. Y. Herald-Tribune, Feb. 23/50

***"a young pianist far above the average** . . . he has admirable fingers, a well-developed hand and genuine and rather distinguished musical feeling."*

—Eugene Stinson—Chicago Daily News

*"his interpretation was thoughtful, broad and assured, and he proved to be **technically and musically the master.**"*

—Isabel Morese Jones—Los Angeles Times

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